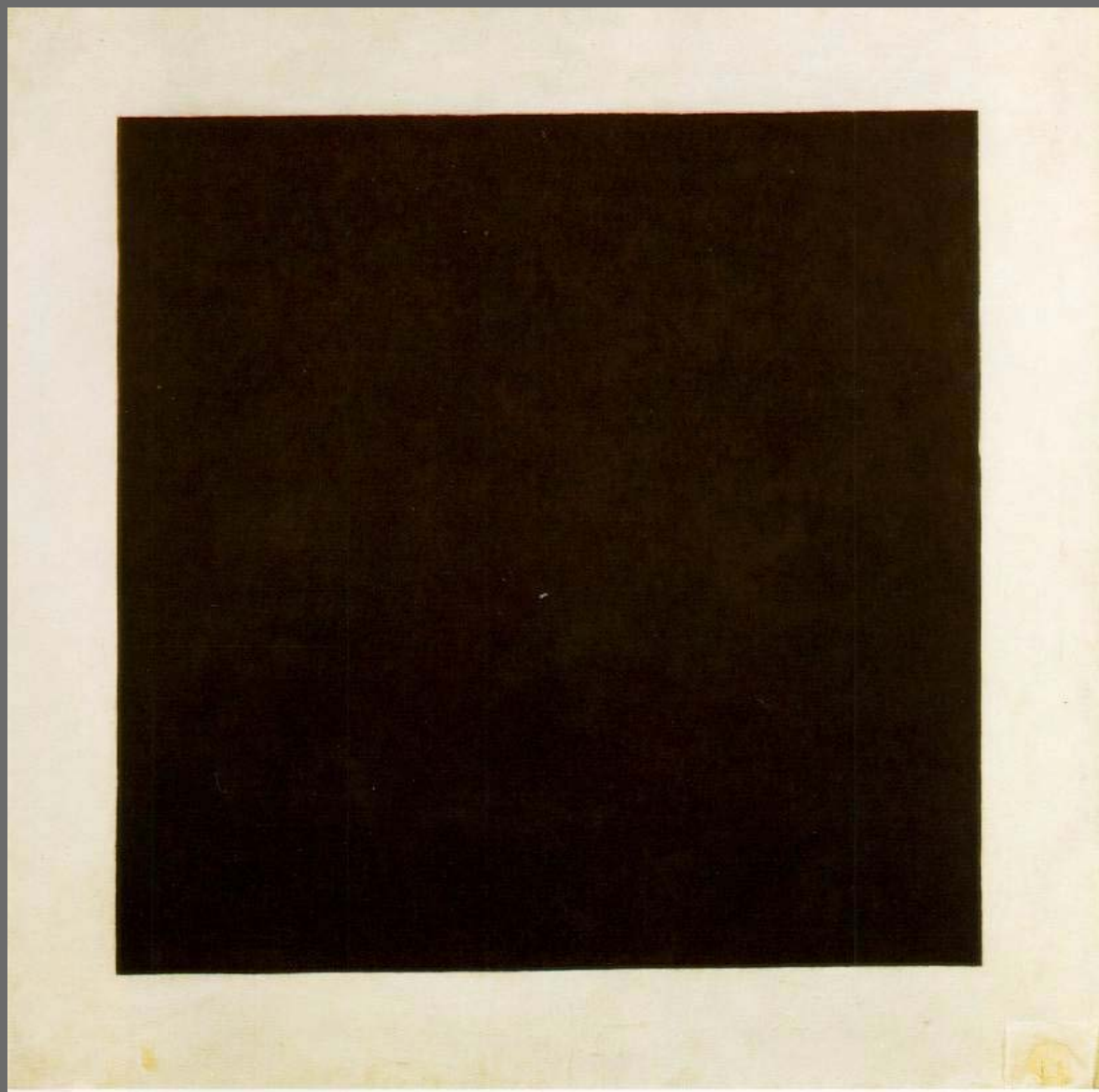


Formalism

What is it? Why does it matter?





Modernism

What does it mean?

What the heck is modernism?

Pre – Modern era

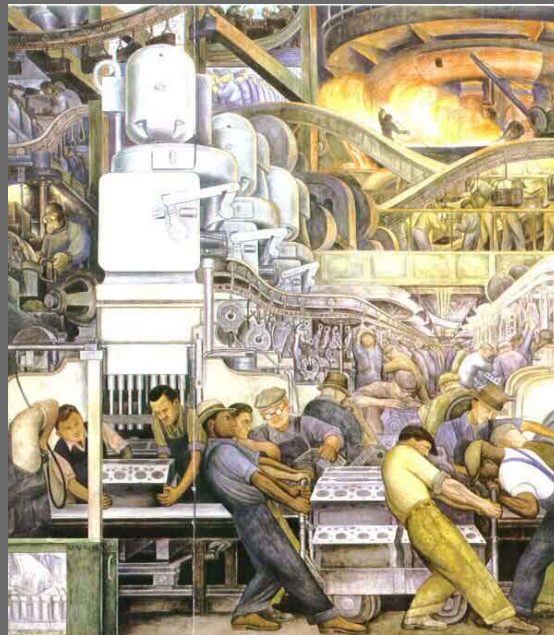
Society

- **Agrarian** – wealth and labor derived from agriculture and trading. Population centered in rural areas.



What the heck is modernism?

- Modern era
 - Society
 - Industrial – wealth and labor derived from manufacturing. Population centered in cities.



What the heck is modernism?

- Pre-Modern Era

Politics

- **Monarchies and Empires** – People ruled by royal families and empires extend beyond ethnic borders.



What the heck is modernism?

- Modern era

Politics

- Revolution – people displace royals with democratic or socialist forms of governments.



What the heck is modernism?

- Pre-Modern Era
 - Science
 - **Newton's Laws** – Physical laws are fixed and immutable

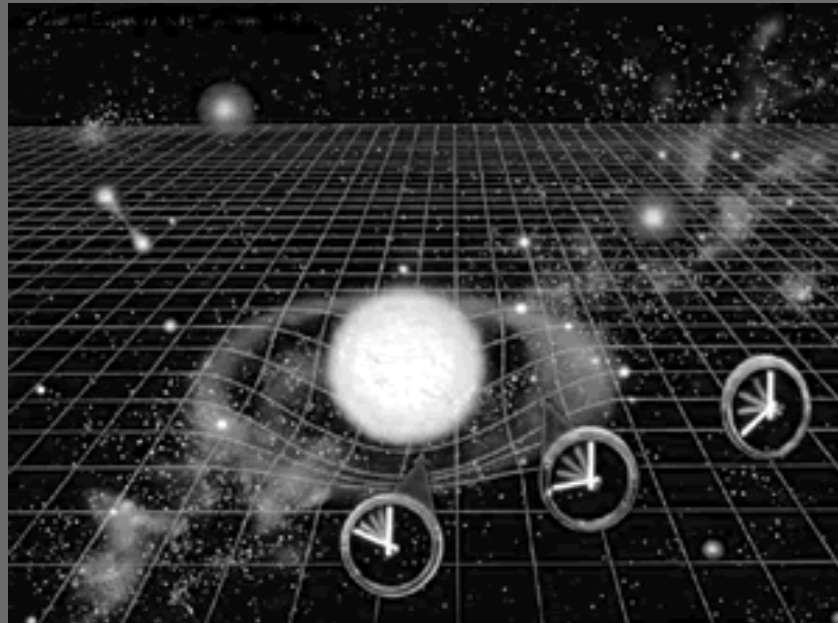


What the heck is modernism?

- Modern era

Science

Einstein's Relativity – Space and time not fixed.
Measurements are relative.



What the heck is modernism?

- Pre-Modern Era
 - Psychology
 - Associative – Cultural and Ethnic



What the heck is modernism?

- Modern era

Psychology

Examination of the make-up of personality – Conscious + Unconscious = Self



What the heck is modernism?

- Pre-Modern Era
 - Art
 - Representational Approach – art's value rests in how closely it mirrors nature



What the heck is modernism?

- Modern era

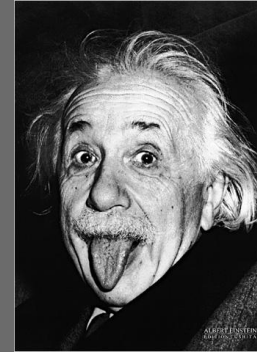
Art

Expressive Approach – art's value rests in how it allows for individual expression and originality



Major Thinkers who epitomized the Modernist Ideal

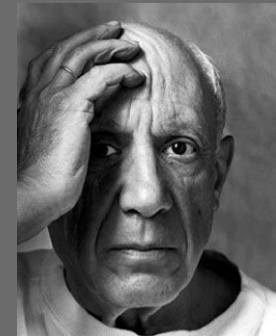
In physics, **Albert Einstein** puts forth the idea that electromagnetic waves do not conform to the laws of motion put forth by Isaac Newton. This is part of his Theory of Relativity.

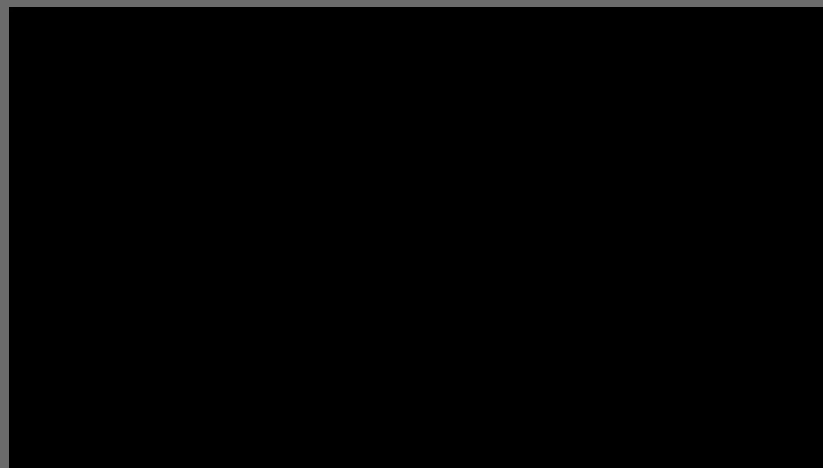
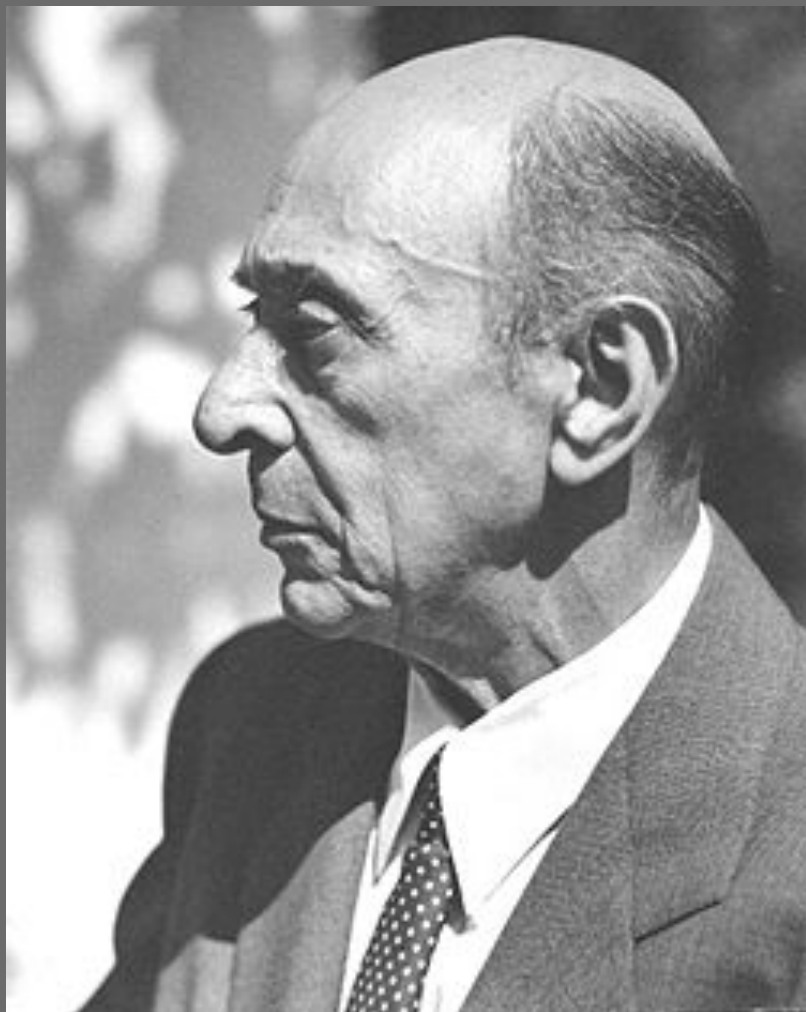


In psychology **Sigmund Freud** postulates a theory that personality is made up of subjective, interacting layers. Psychoanalysis is the technique Freud developed to treat patients by bringing thoughts buried in the subconscious back into conscious awareness.



Pablo Picasso develops a form of abstract painting that tries to paint all aspects of something simultaneously. This style of painting comes to be known as Cubism because of its shattered, geometric look. Picasso, and others, were trying to represent things as they are not how they look.



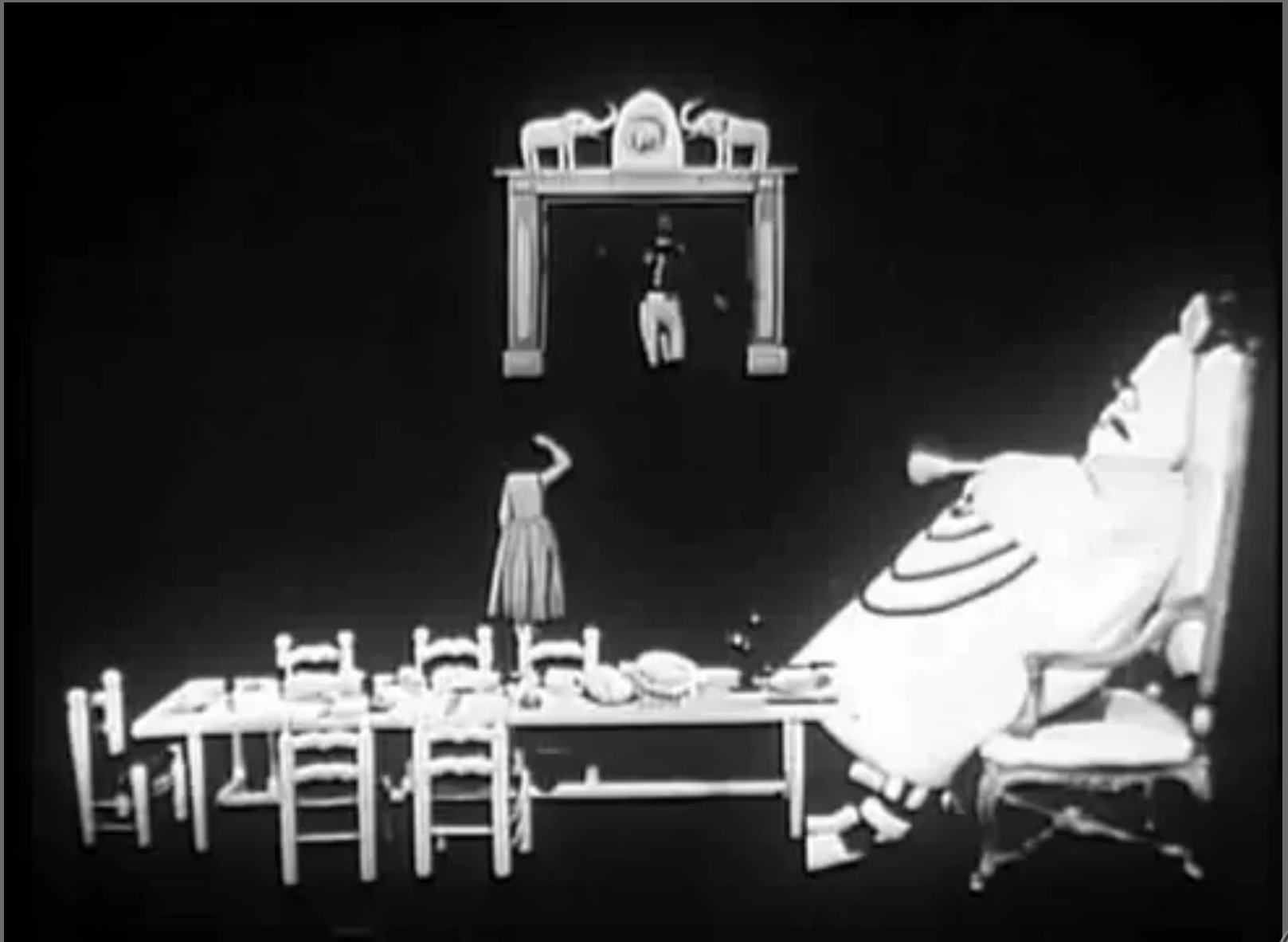


Arnold Schoenberg



Alfred Jarry







Igor Stravinsky



Sergei Diaghilev



Vaslav Nijinsky

[Le Sacre du printemps](#)







William Bouguereau , *Orestes Pursued by the Furies*, 1862





Henri Fatin-Latour, *The Corner of the Table*, 1873





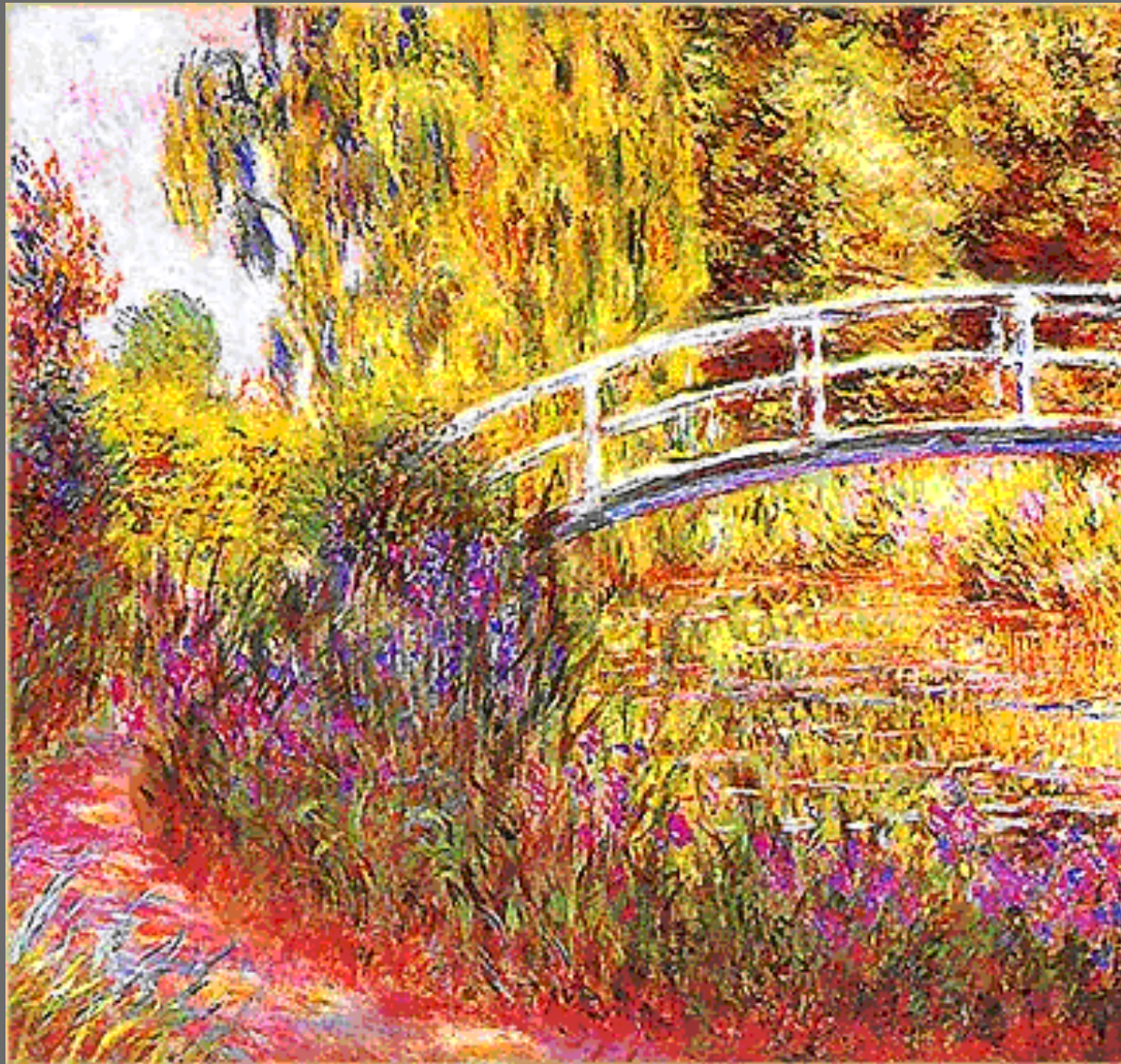
Gustave Courbet, *The Painter's Studio, A Real Allegory*, 1855





Edward Manet, *Déjeuner sur l'Herbe* , 1863





Claude Monet, *Japanese Bridge*, 1918 - 24





RENOIR

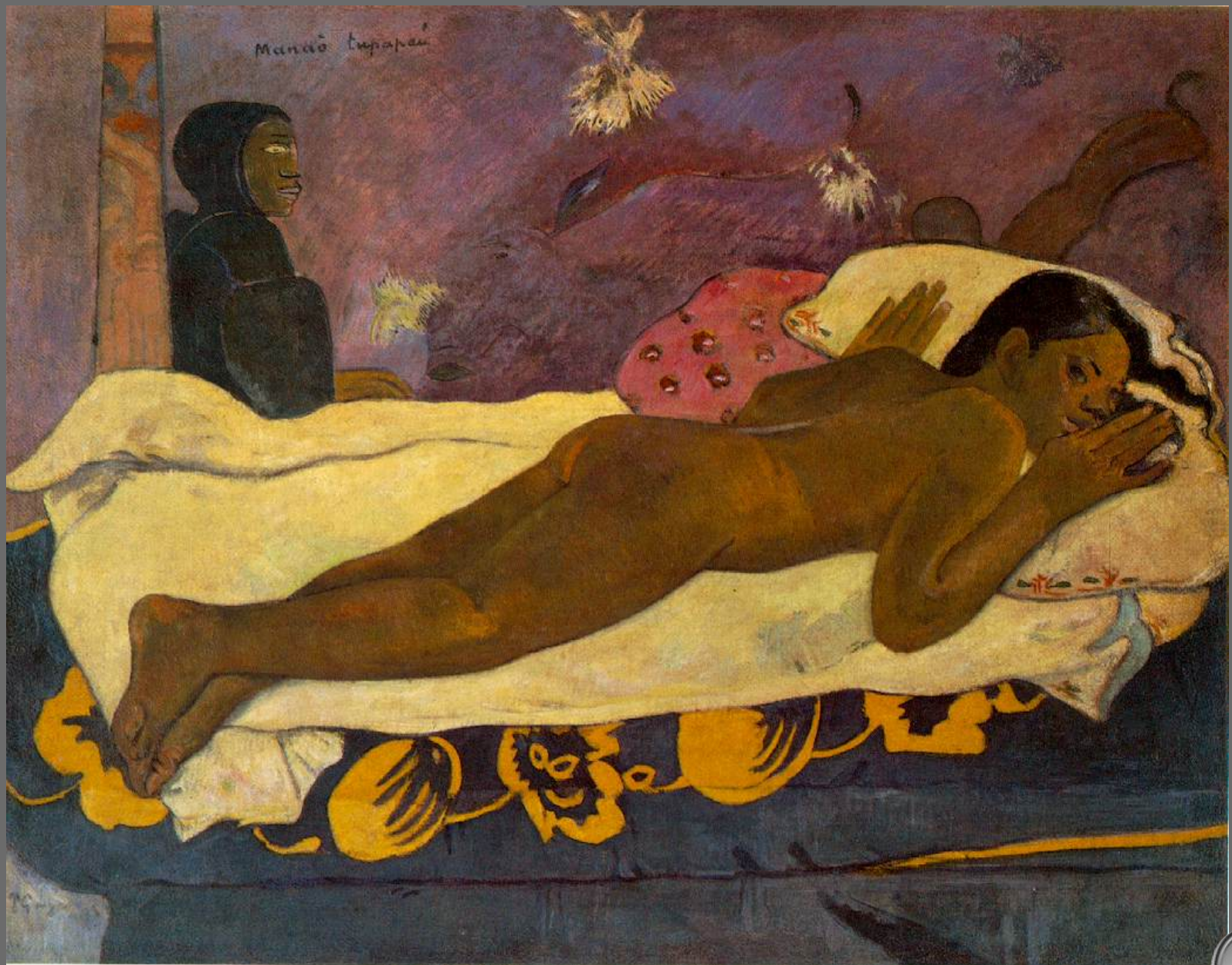
Auguste Renoir, *Luncheon of the Boating Party*, 1881





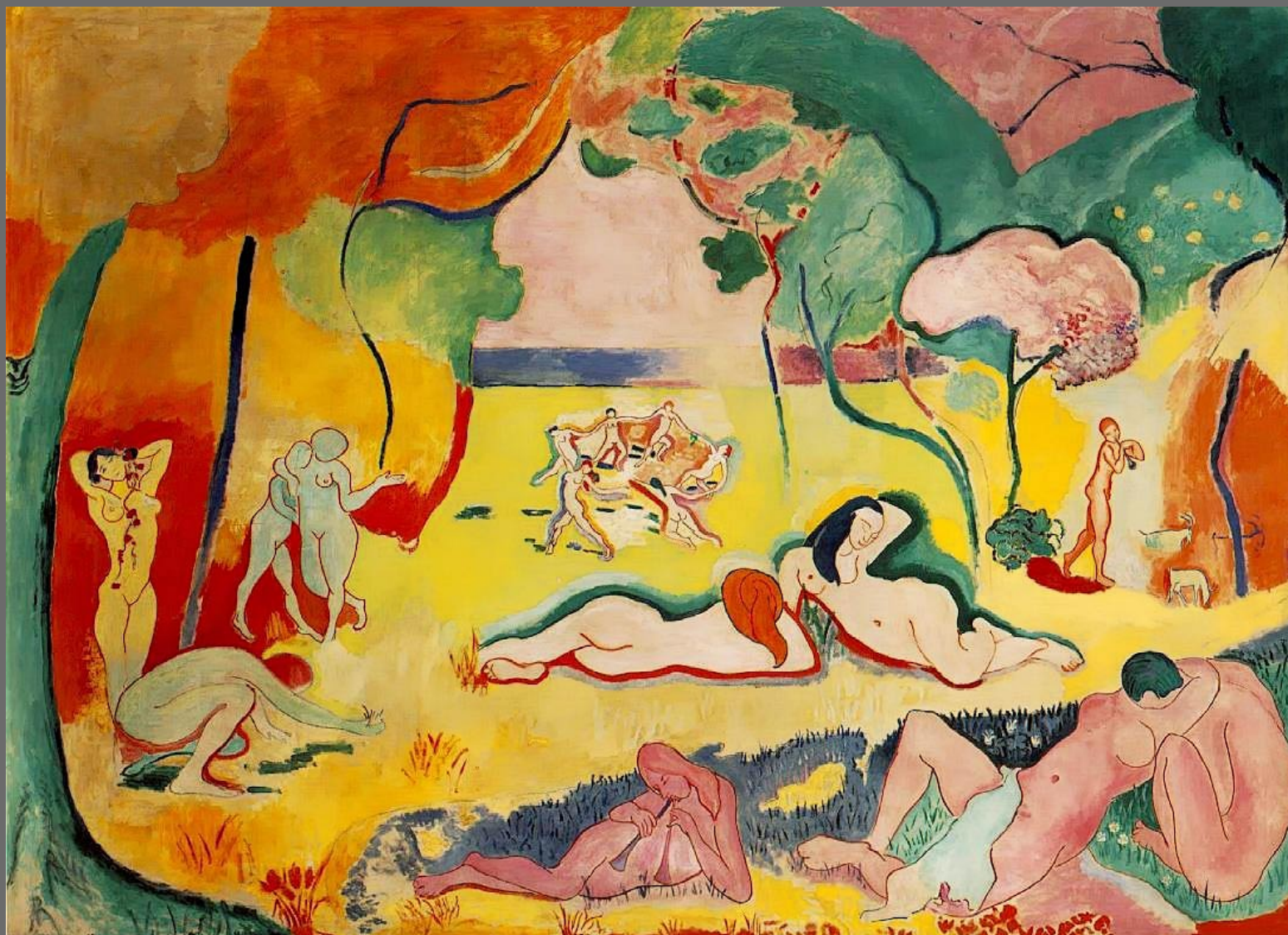
Vincent van Gogh, *A Starry Night*, 1889





Paul Gauguin, *The Spirit of the Dead Watching*, 1892





Henri Matisse, *Le Bonheur de Vivre*, 1905



Formalism

Term for any approach to the arts, whether theoretical, critical or historical, that **emphasizes the autonomy or primacy of formal qualities.**



In the case of painting, these qualities are usually understood to be compositional elements such as line, value, colour and texture:

Robert Williams
From Grove Art Online





Henri Matisse, *Harmony in Red*, 1908





Paul Cezanne





Paul Cezanne, *Seated Man*, 1906





Pablo Picasso, *Self Portrait with Uncombed Hair*, 1896



He was
15 years old
when he
made this.



Pablo Picasso, *Self Portrait with Uncombed Hair*, 1896





Pablo Picasso, *Yo, Picasso*, 1901





Pablo Picasso, *the Old Guitarist*, 1904





Pablo Picasso, *Les Femmes d'Alger (O Version)*, 1935



In art theory, **FORMALISM** is the concept that a work's artistic value is entirely determined by its **form** – the way it is made, its purely visual aspects, and its medium.



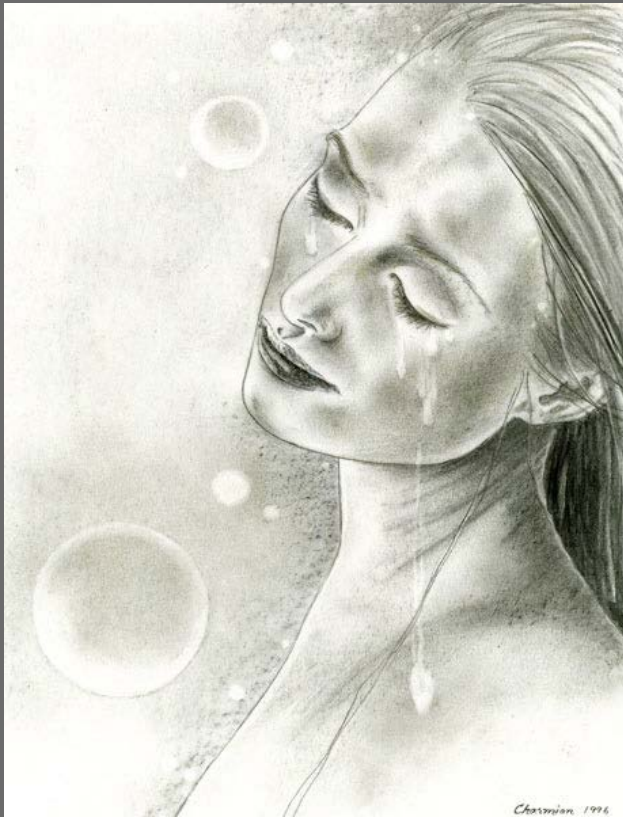
In 1890, painter Maurice Denis wrote in his article 'Definition of Neo-Traditionism' that a painting was 'essentially a flat surface covered in colours arranged in a certain order.' Denis argued that the painting or sculpture or drawing itself, not the subject of the artistic work, gave pleasure to the mind. – Wikipedia



Henri Matisse, Harmony in Red, 1908



In his 1914 book, *Art*, Clive Bell wrote that there was a distinction between a thing's actual form and its 'significant form.' For Bell, recognition of a work of art as representational of a thing was less important than capturing the 'significant form', or true inner nature, of a thing. Bell pushed for an art that used the techniques of an artistic medium to capture the essence of a thing (its 'significant form') rather than its mere outward appearance. - Wikipedia



Pablo Picasso, Weeping Woman, 1937



"The creative force and the expressiveness of painting reside materially in the color and texture of pigment, in the possibilities of form invention and organization, and in the flat plane on which these elements are brought to play. The artist is concerned solely with linking these absolute qualities directly to his wit, imagination, and experience, without the go-between of a 'subject.'" – Man Ray, 1916



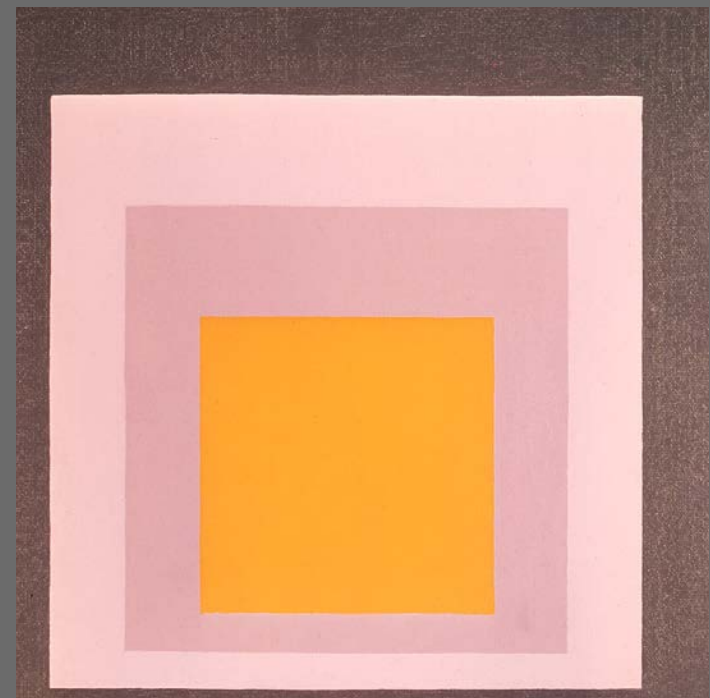
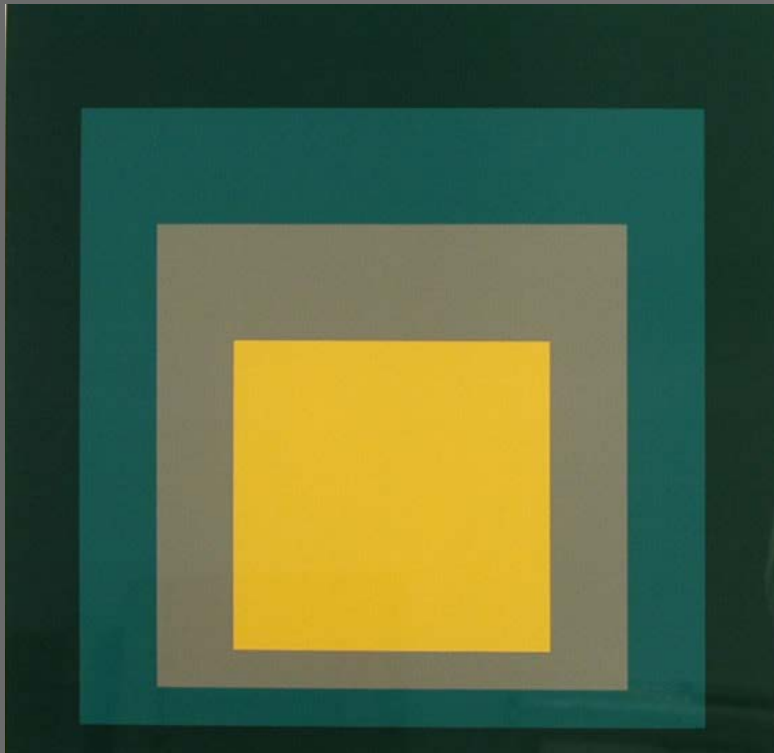
Robert Delaunay, Circular Forms, 1913

The "picture plane" is the actual flat surface of the canvas where the elements co-exist.



Albers did not attempt to represent any emotional undercurrents, definite theme, or storyline in this series. The focus here was to create different optical responses for the fundamental form (square) in varying situations (color combinations).

Article Source: <http://EzineArticles.com/3570319>



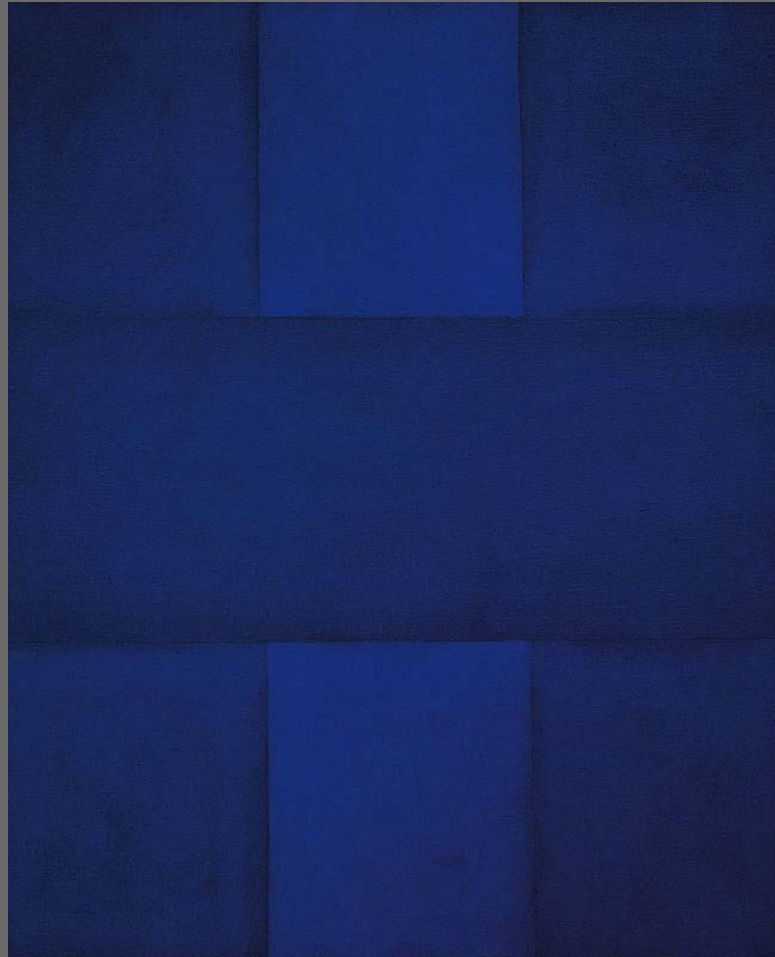
Josef Albers, Homage to the Square series, begun in 1949 and went through the 1960s



The Twelve Technical Rules (or How to Achieve the Twelve Things to Avoid) to be followed are: 1. No texture.... 2. No brushwork or calligraphy.... 3. No sketching or drawing.... 4. No forms.... 5. No design.... 6. No colors.... 7. No light.... 8. No space.... 9. No time.... 10. No size or scale.... 11. No movement.... 12. No object, no subject, no matter. No symbols, images, or signs.

—Ad Reinhardt

With his monochromatic canvases of the 1950s and 60s, Ad Reinhardt desired to make “pure” paintings evincing an “art for art’s sake” position rather than working to communicate emotion or the physical act of painting itself.



Ad Reinhardt, Abstract Painting, Blue, 1952



As a kid I drew and drew obsessively. I went to museums, but I wanted the story. I couldn't see the art. – art critic, Clement Greenberg



Robert Morris, Untitled, 1965



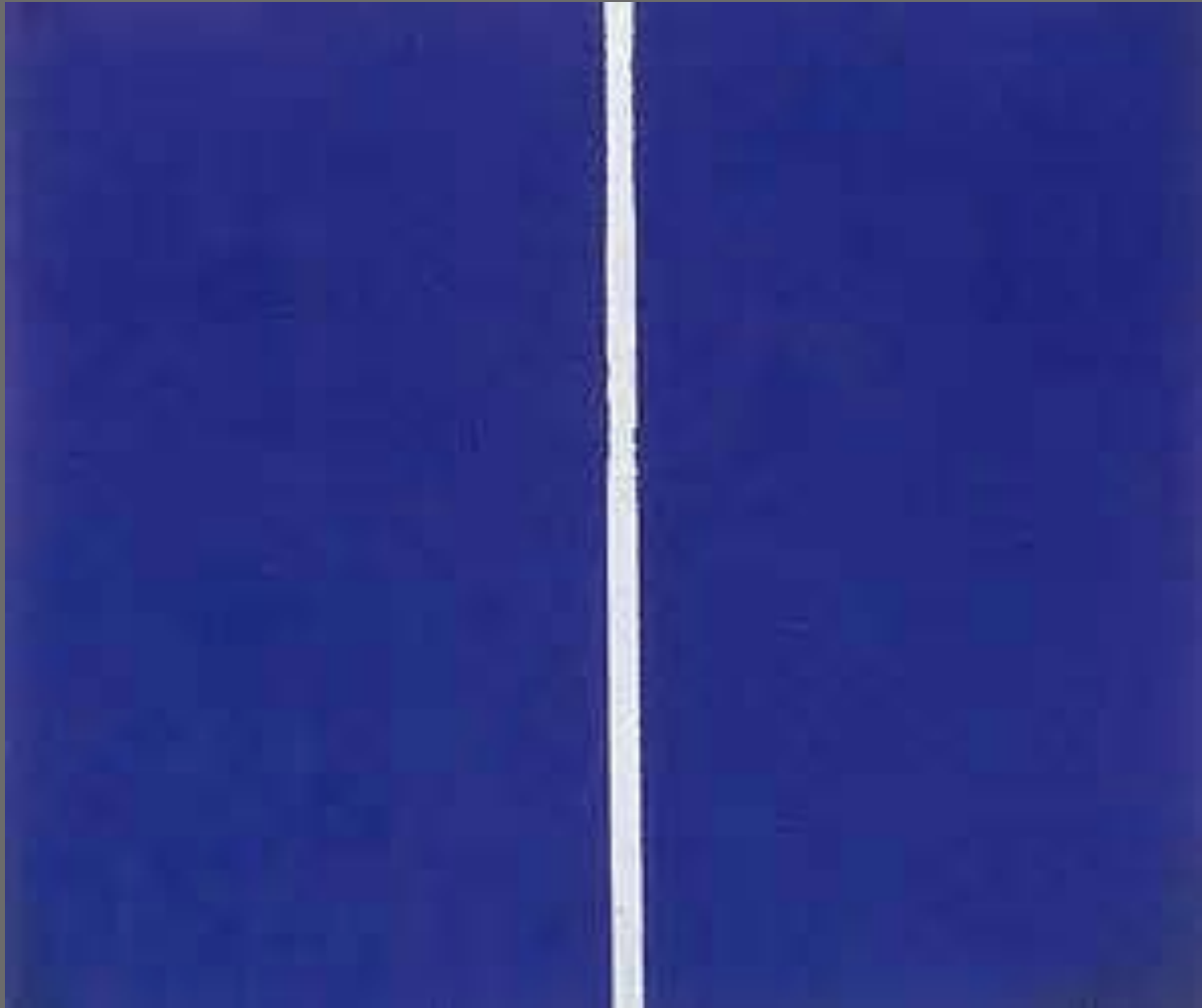
I'm not an abstractionist. I'm not interested in the relationship of color or form or anything else. I'm interested only in expressing basic human emotions: tragedy, ecstasy, doom, and so on. – Mark Rothko



Mark Rothko, Untitled, 1960



Any art worthy of its name should address 'life', 'man', 'nature', 'death' and 'tragedy'.



BarnettNewman





Mark Rothko



Barnett Newman





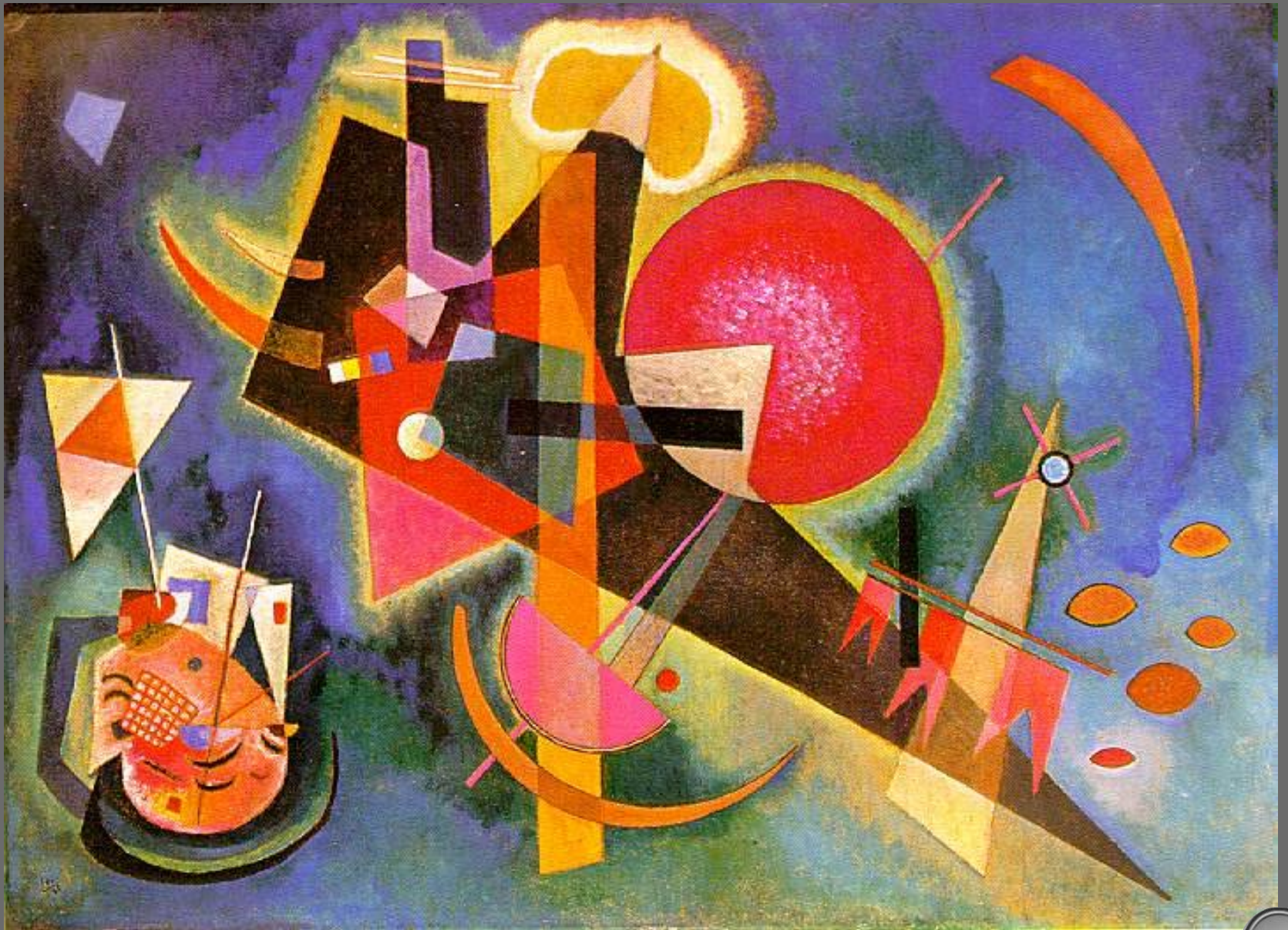
Wassily Kandinsky





Wassily Kandinsky





Wassily Kandinsky





Wassily Kandinsky





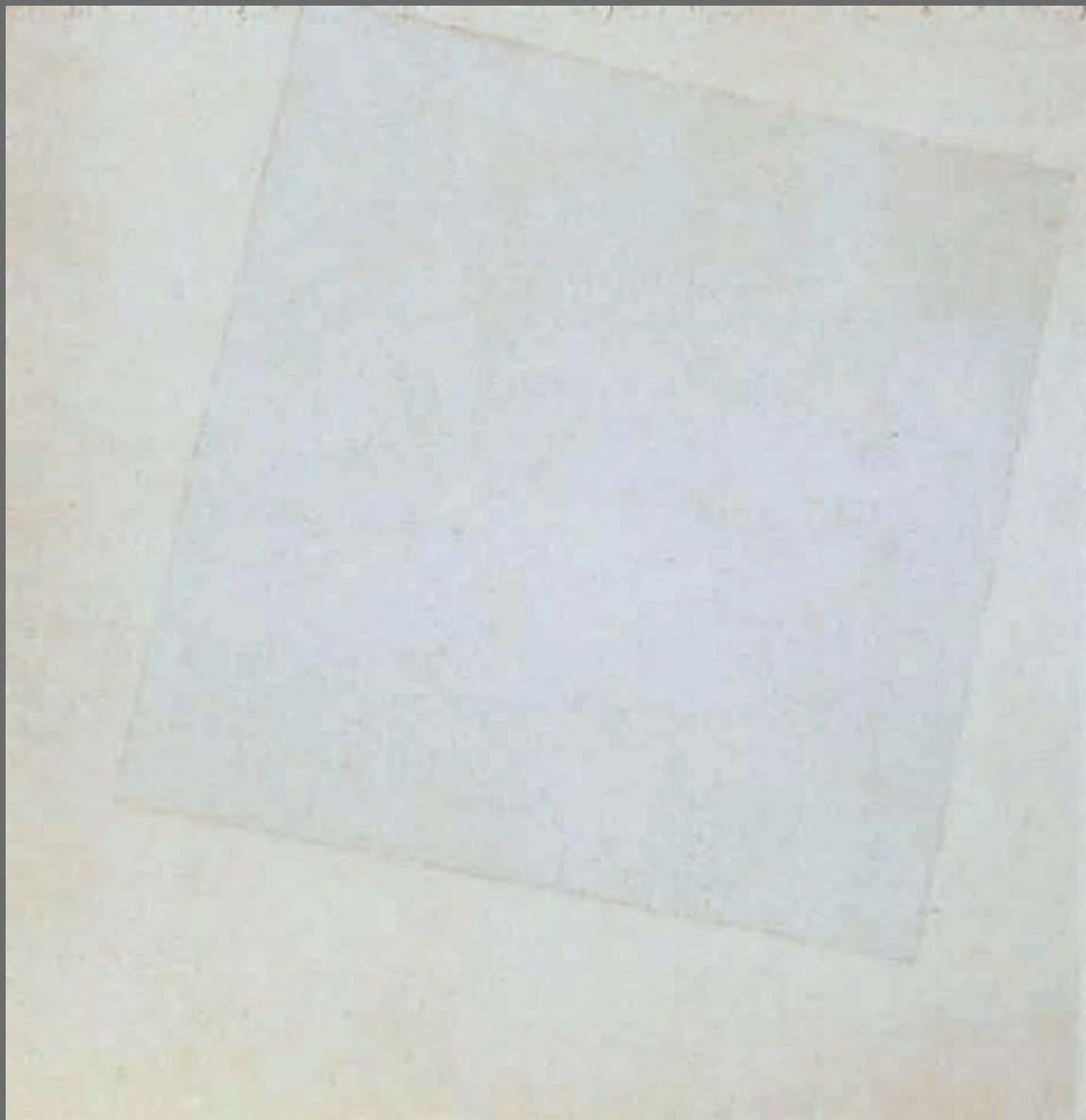
Wassily Kandinsky





Kazimir Malevich





Kazimir Malevich





Kazimir Malevich





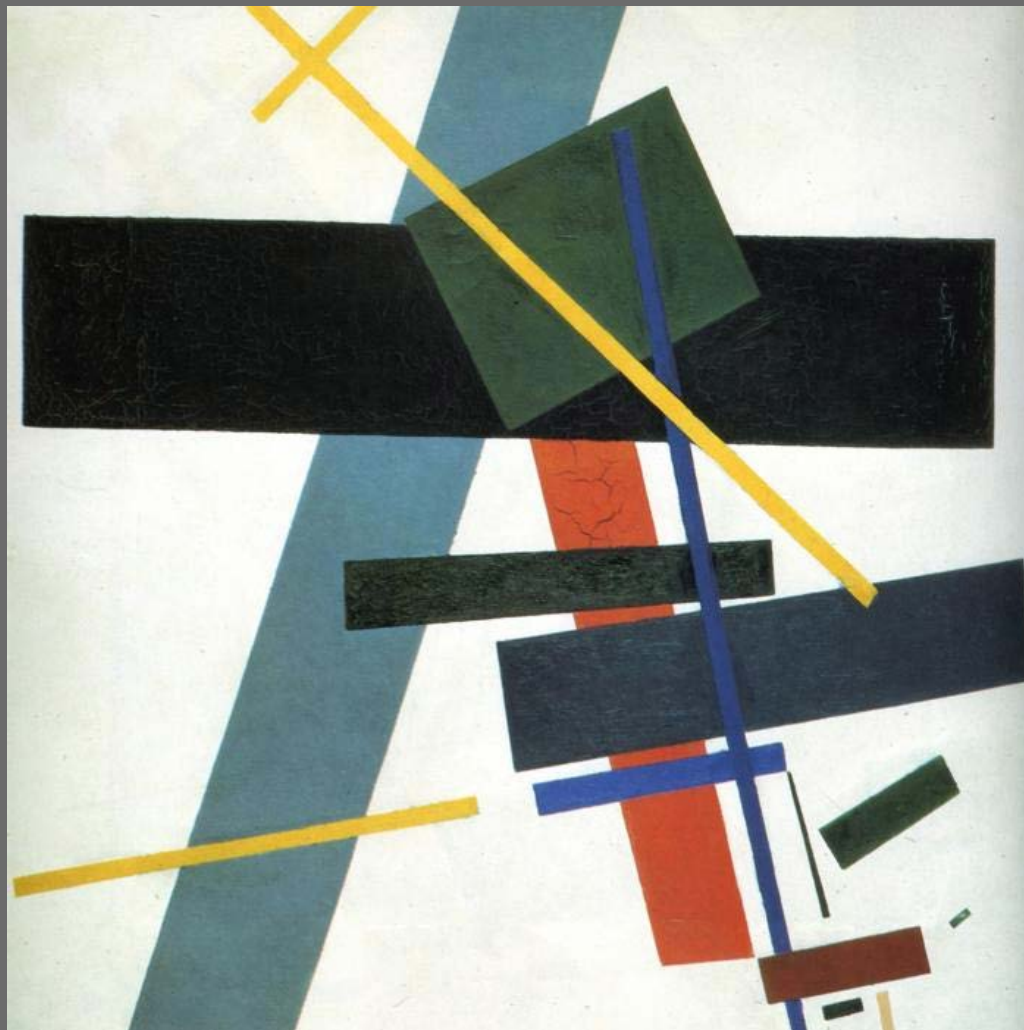
Kazimir Malevich





Kazimir Malevich





Kazimir Malevich





Piet Mondrian





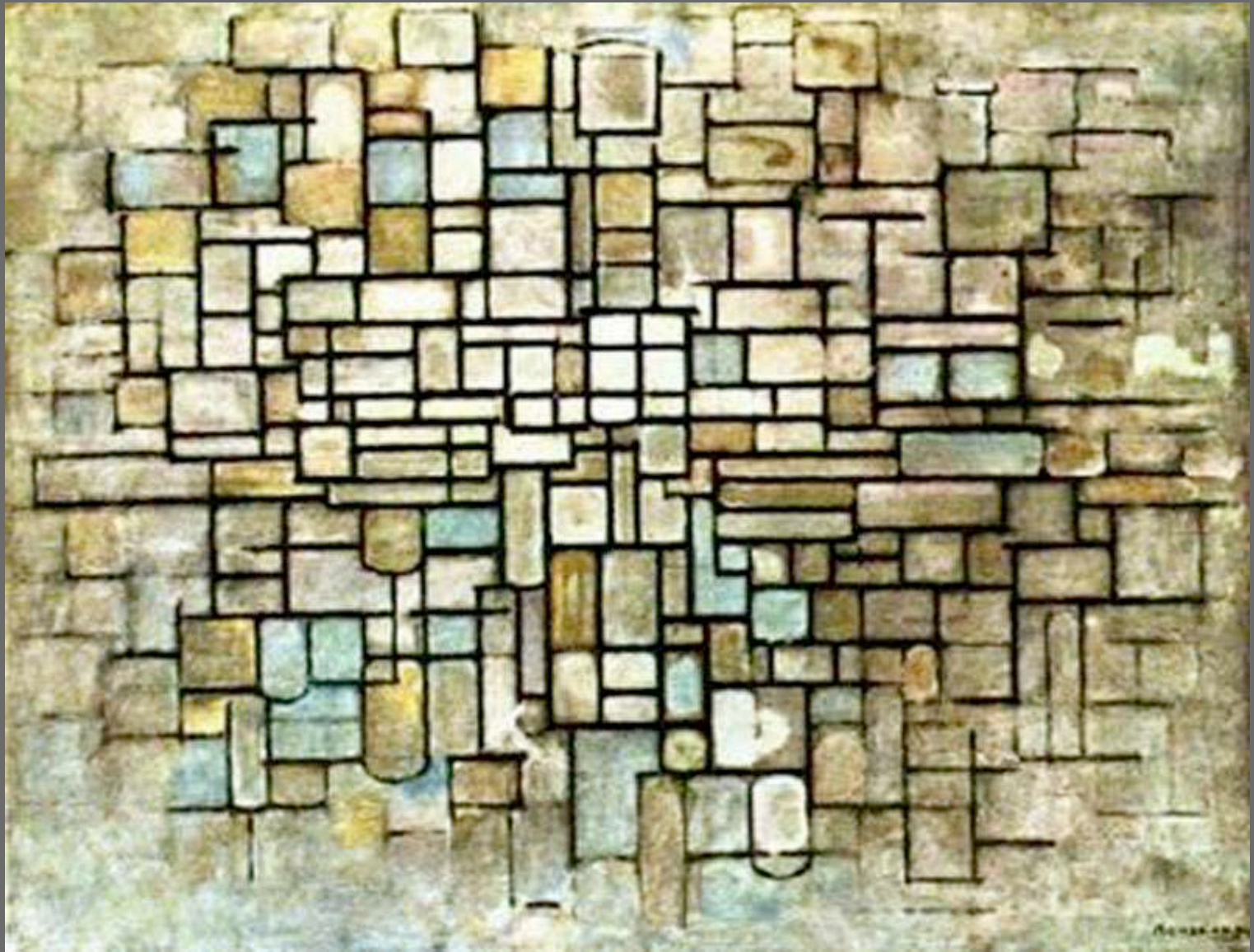
Piet Mondrian





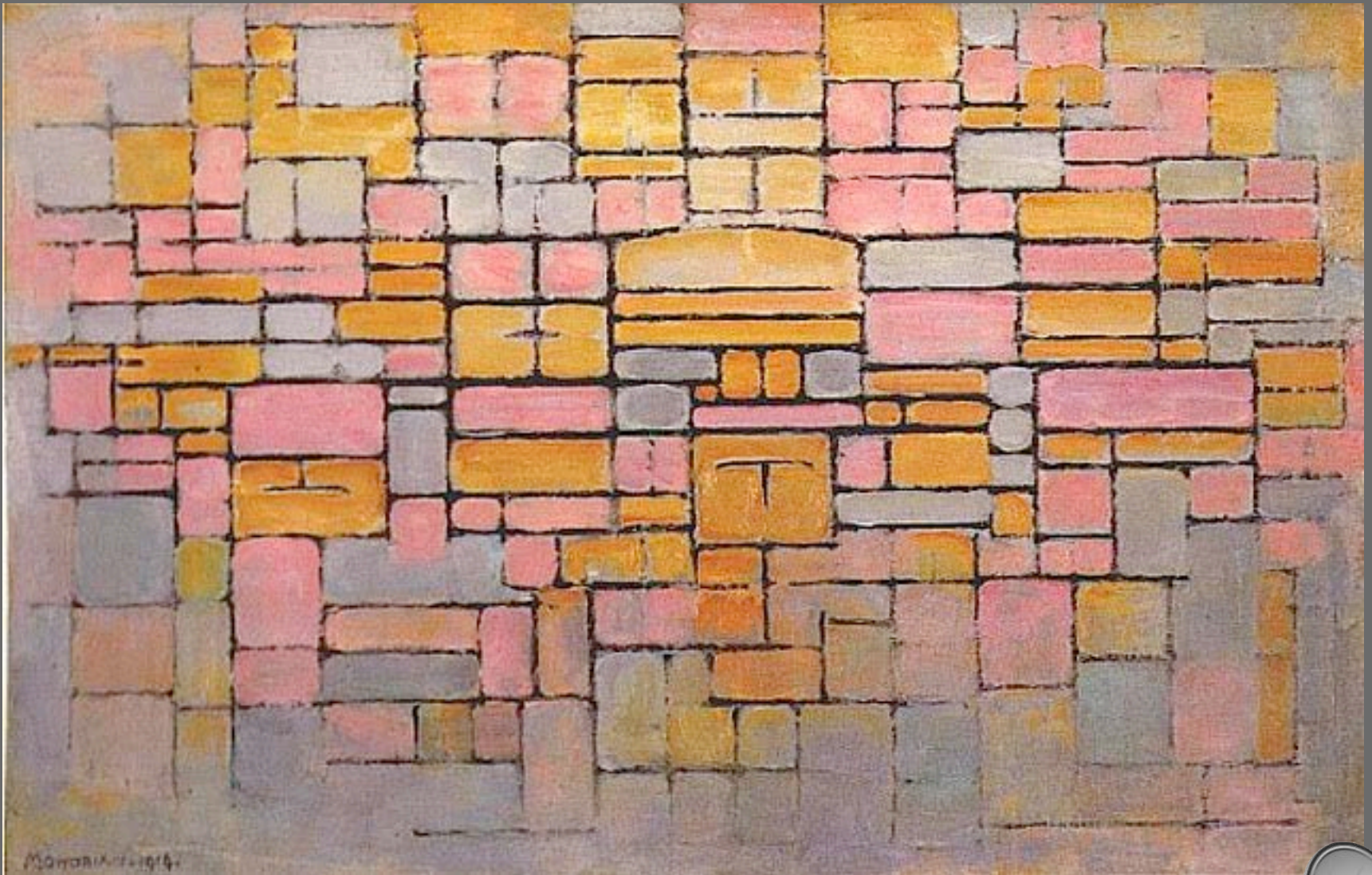
Piet Mondrian





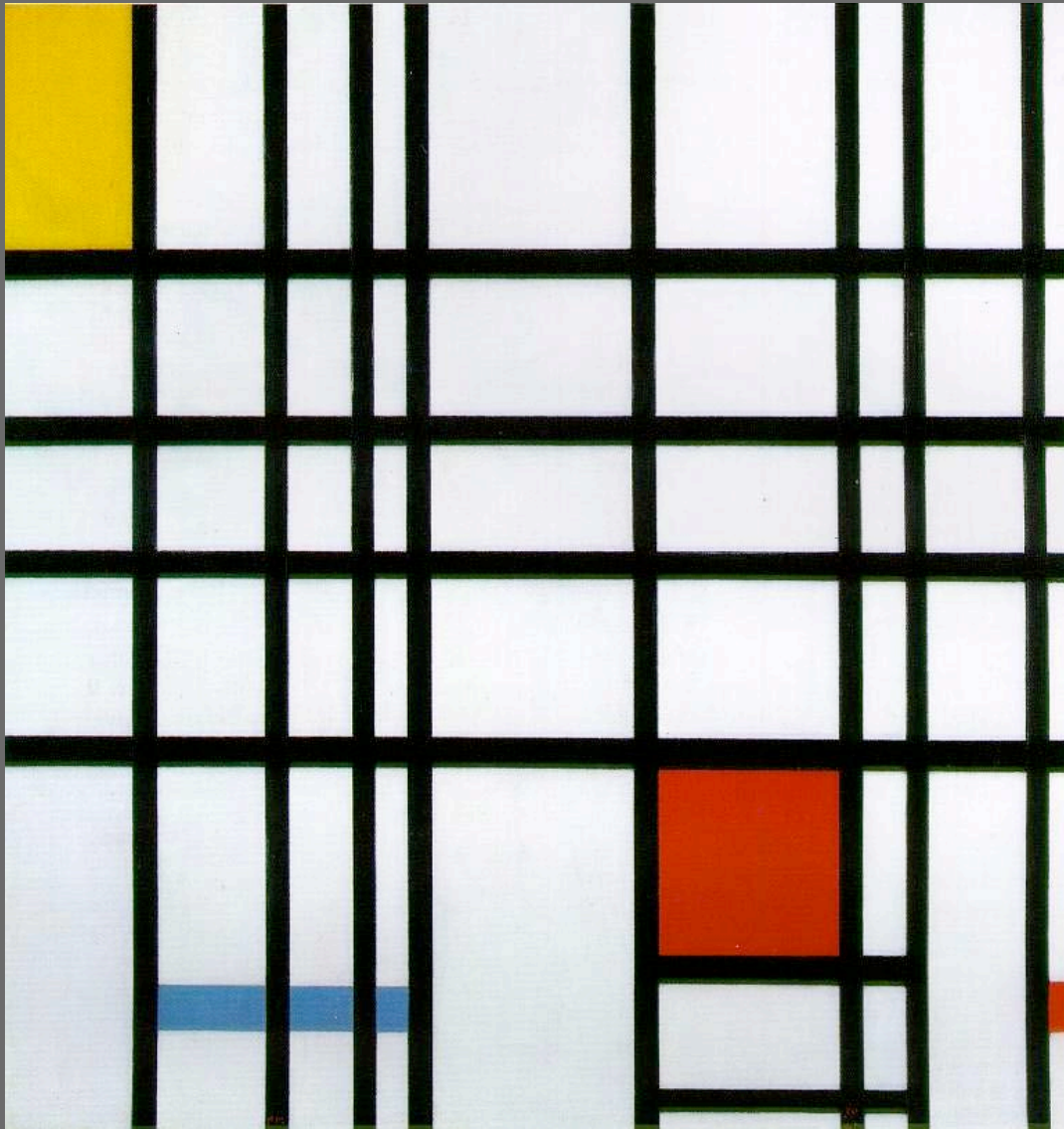
Piet Mondrian





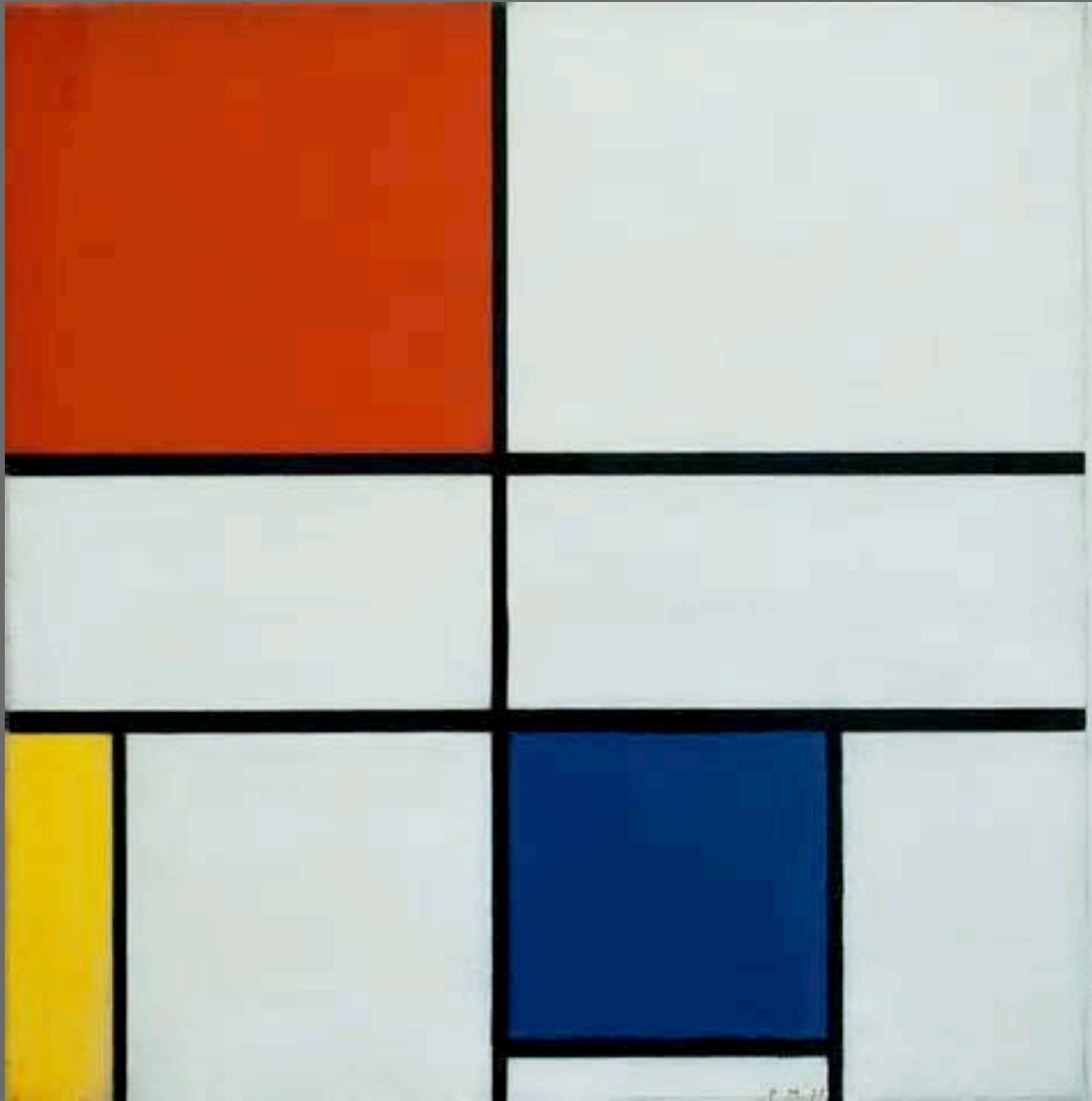
Piet Mondrian





Piet Mondrian





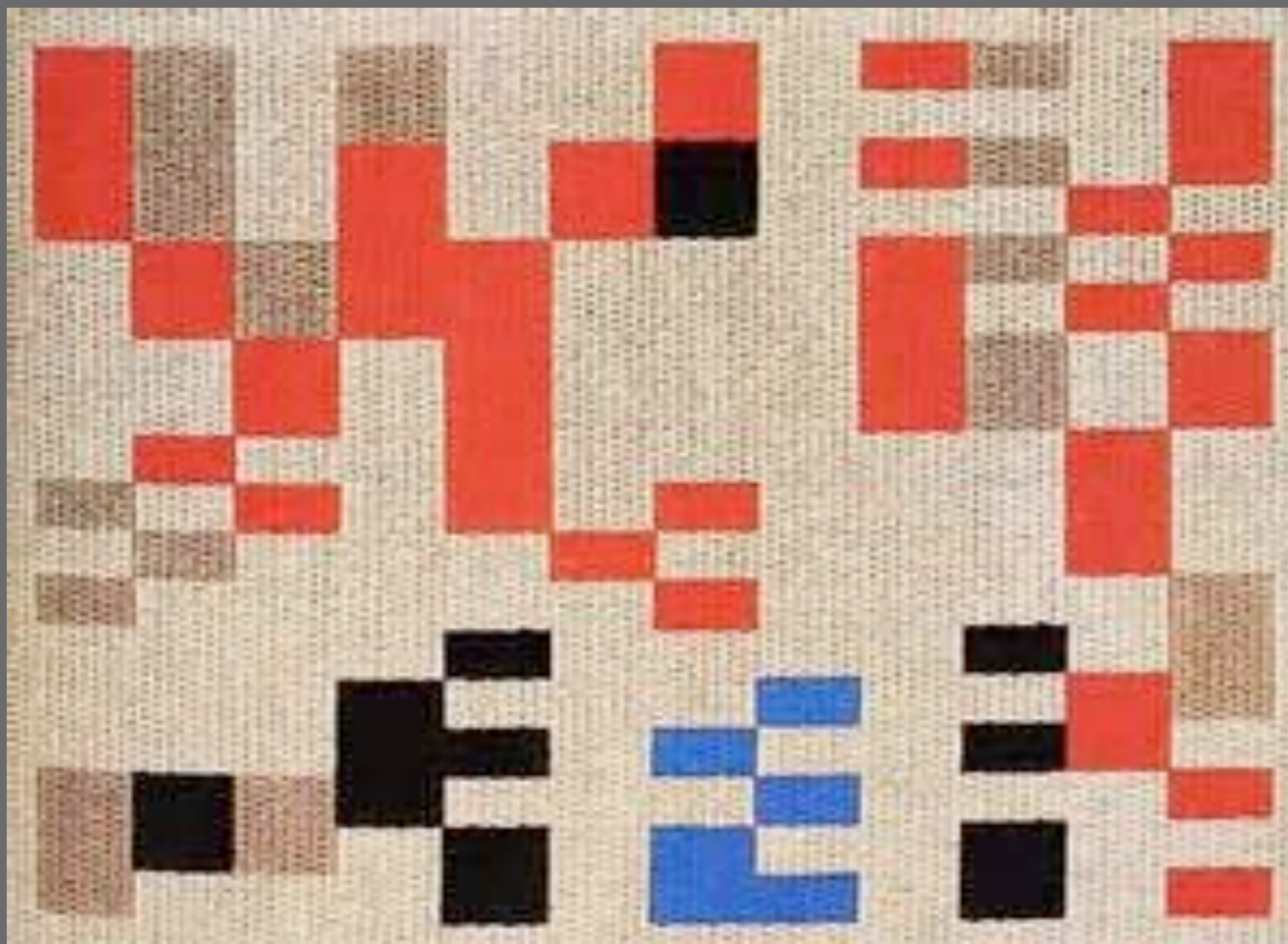
Piet Mondrian





Sophie Tauber Arp





Sophie Tauber Arp





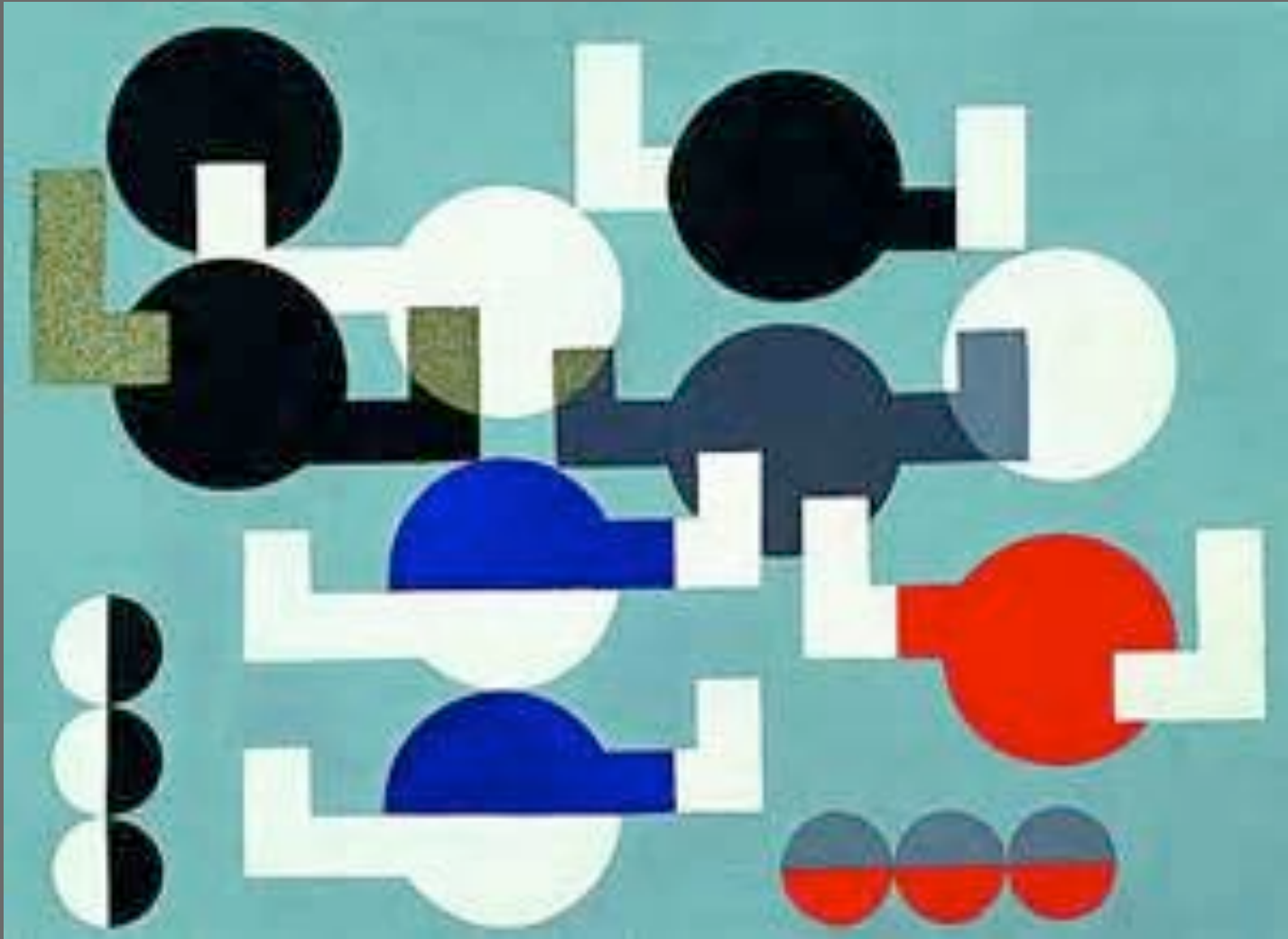
Sophie Tauber Arp





Sophie Tauber Arp





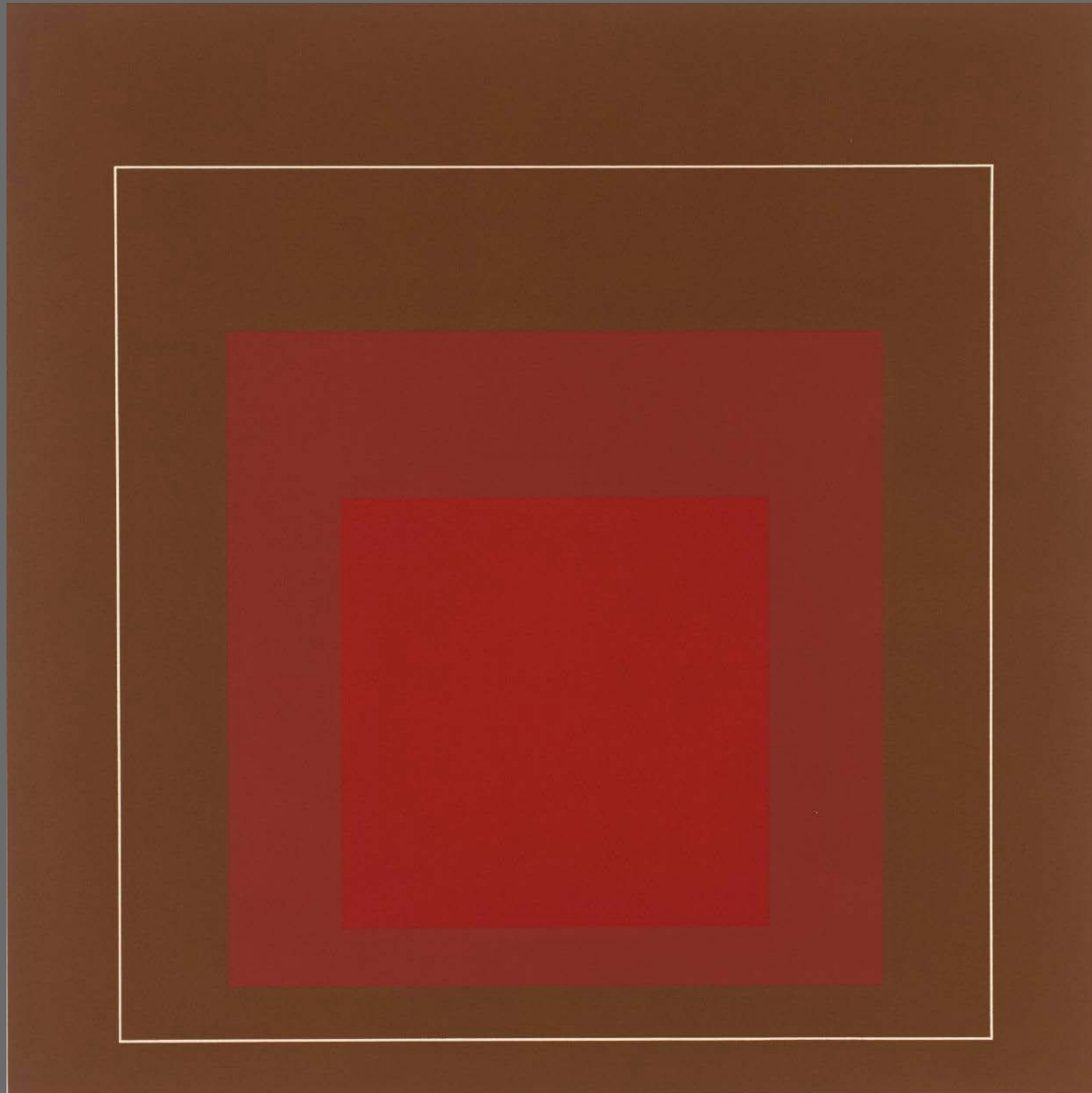
Sophie Tauber Arp





Sophie Tauber Arp





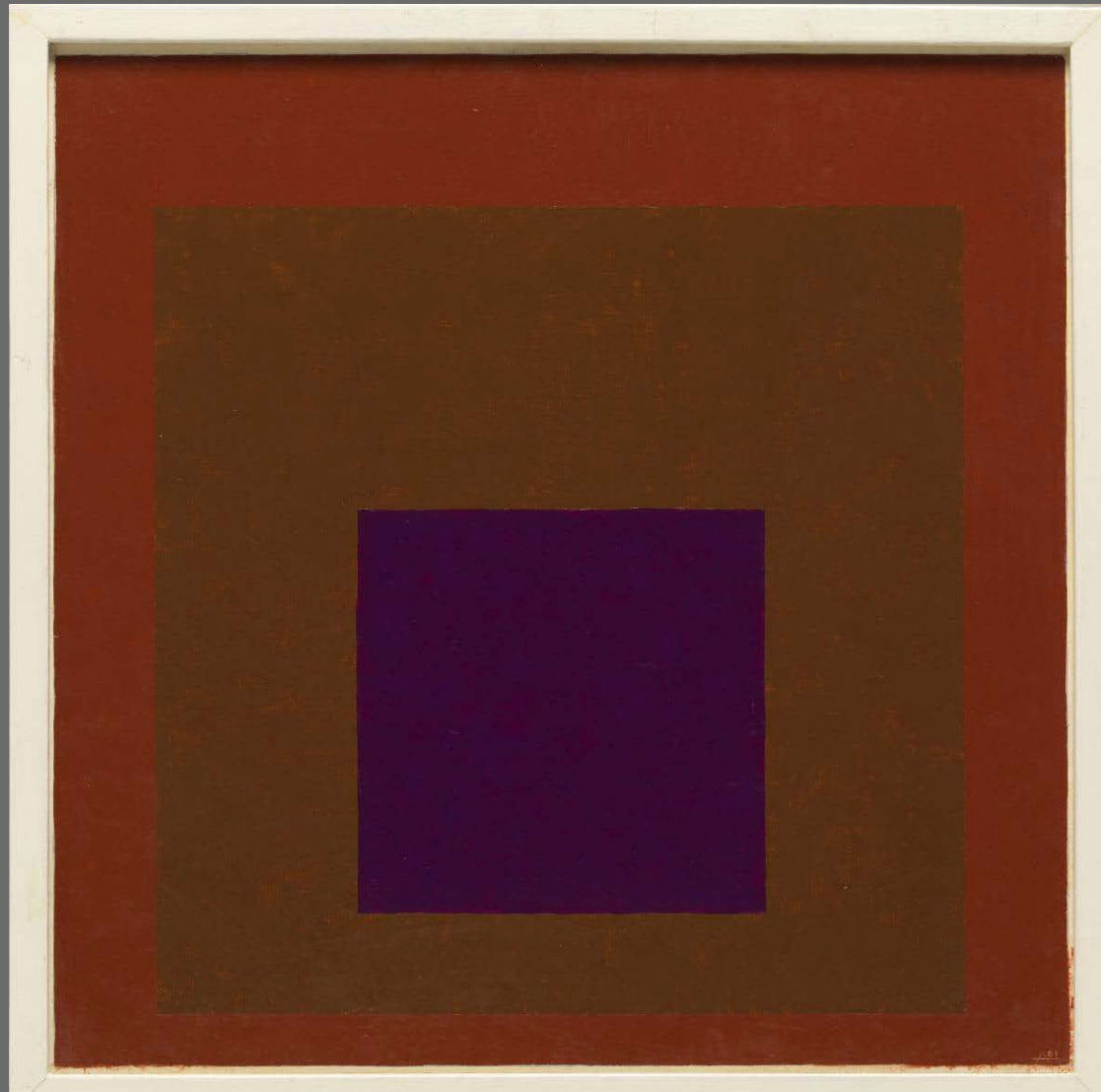
Josef Albers





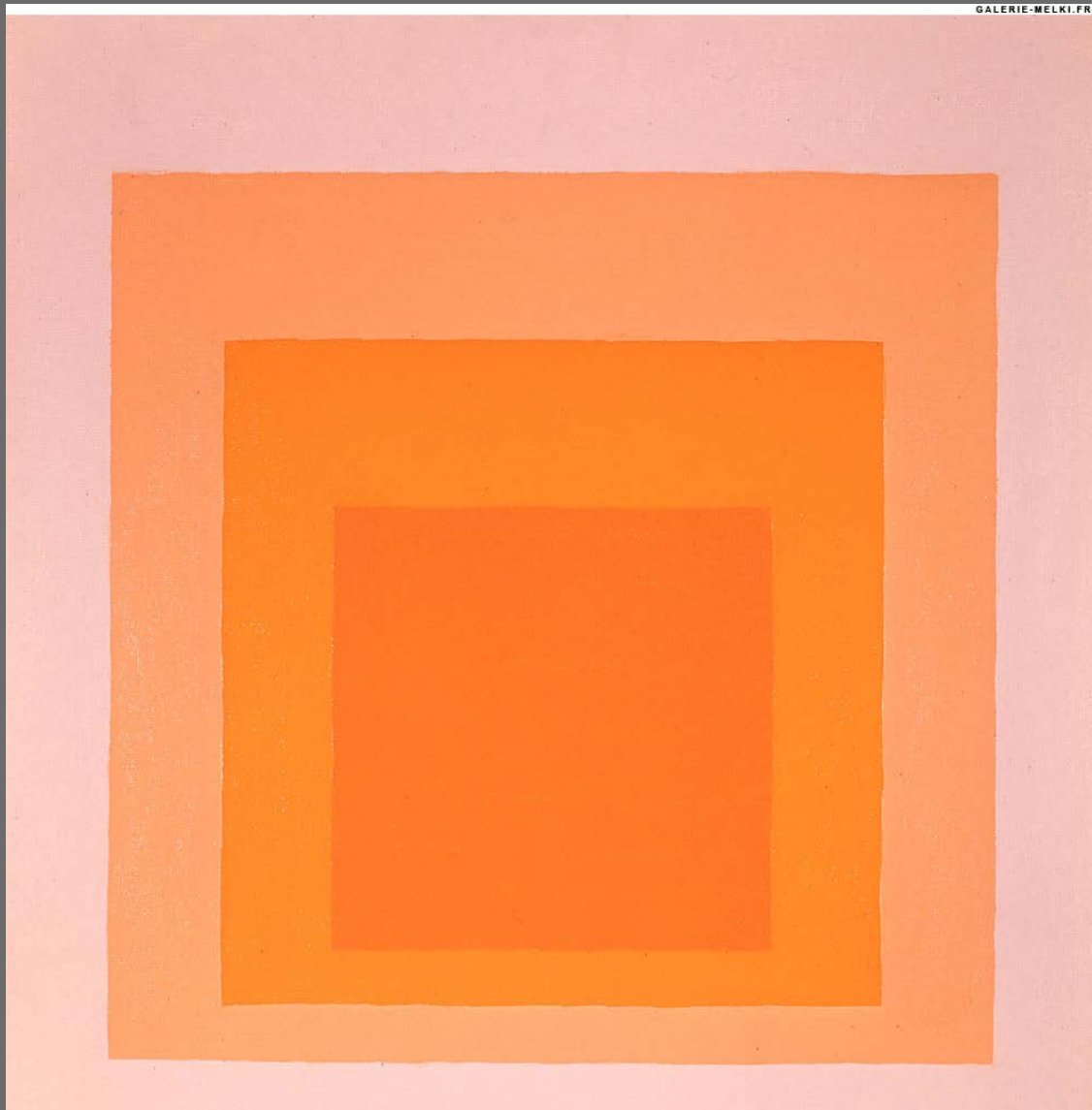
Josef Albers





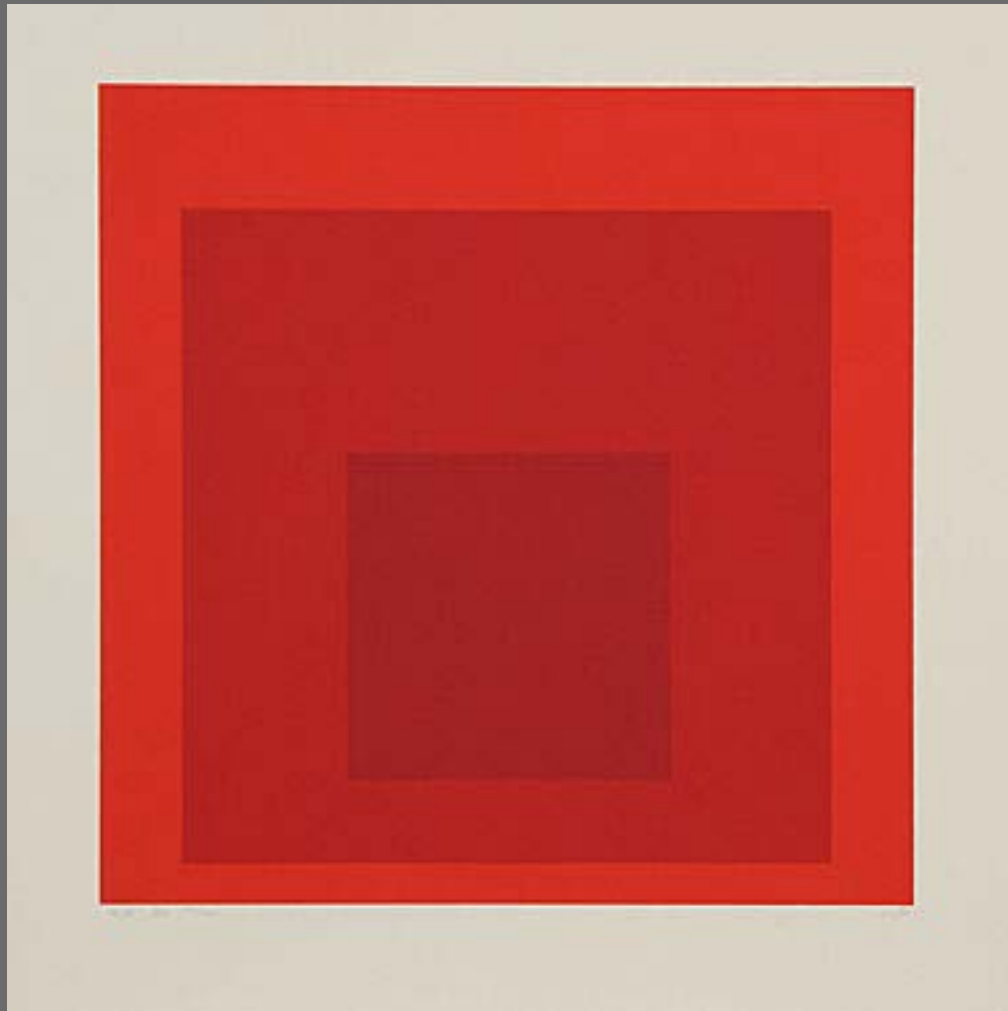
Josef Albers





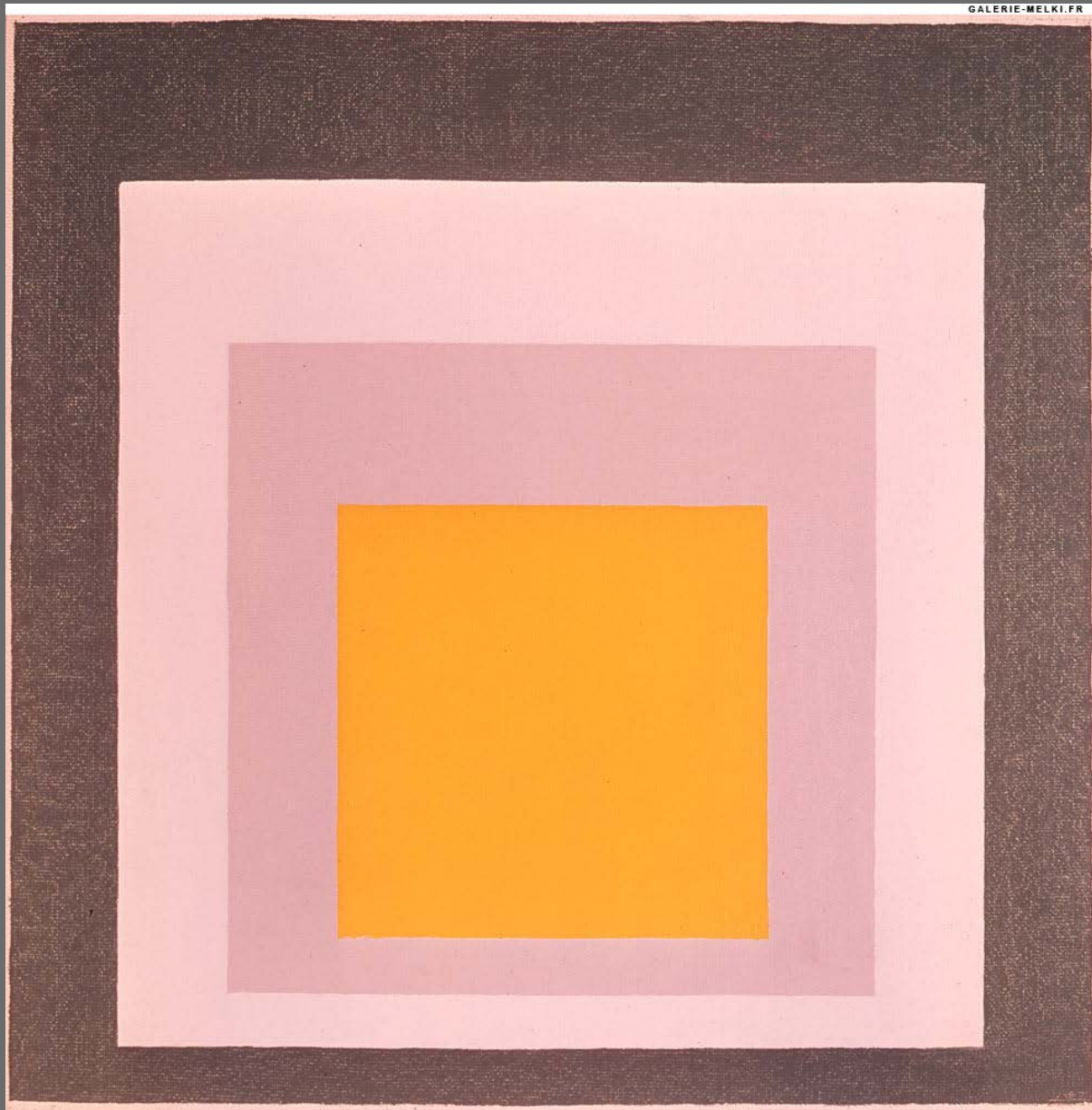
Josef Albers





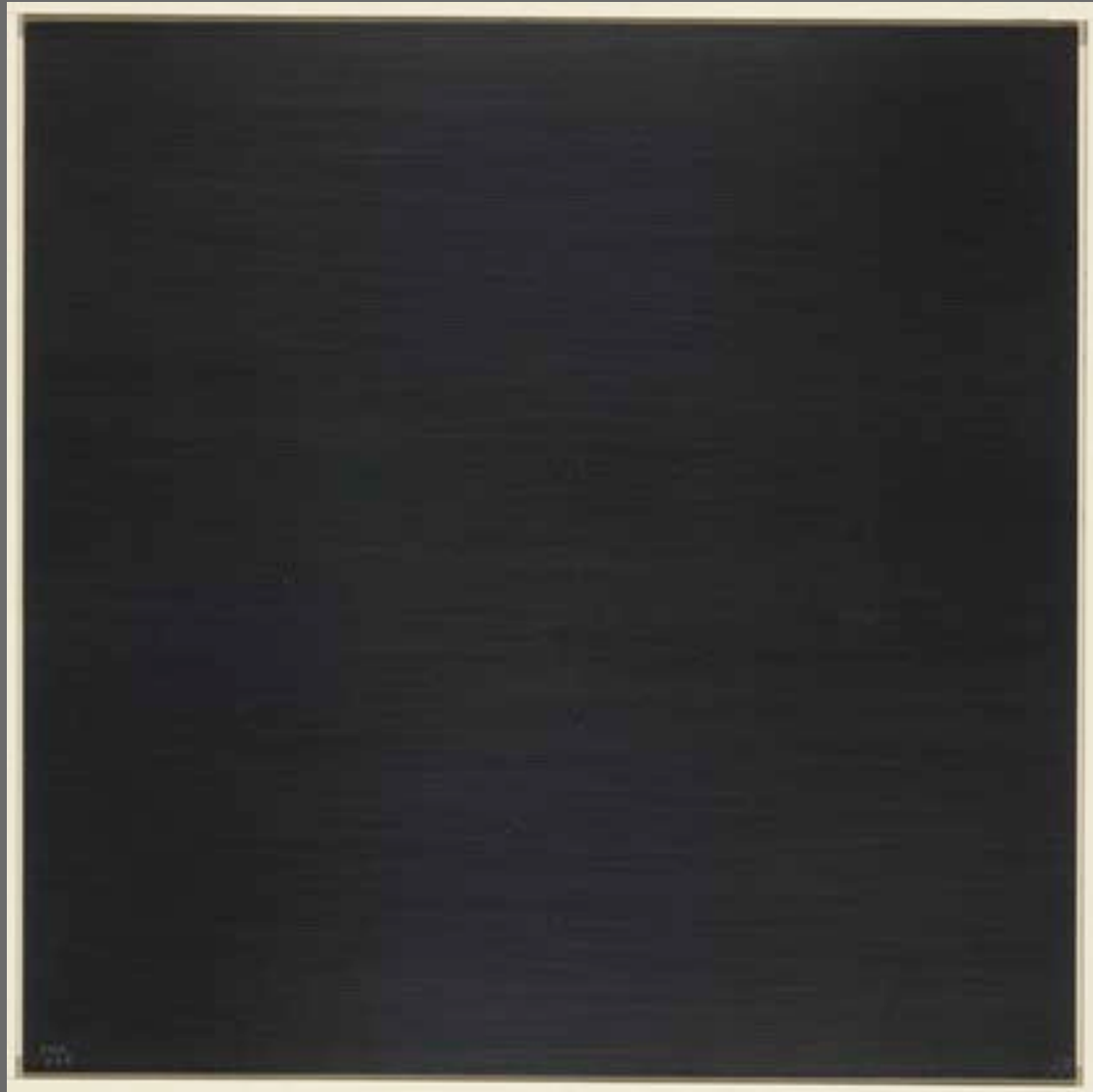
Josef Albers





Josef Albers





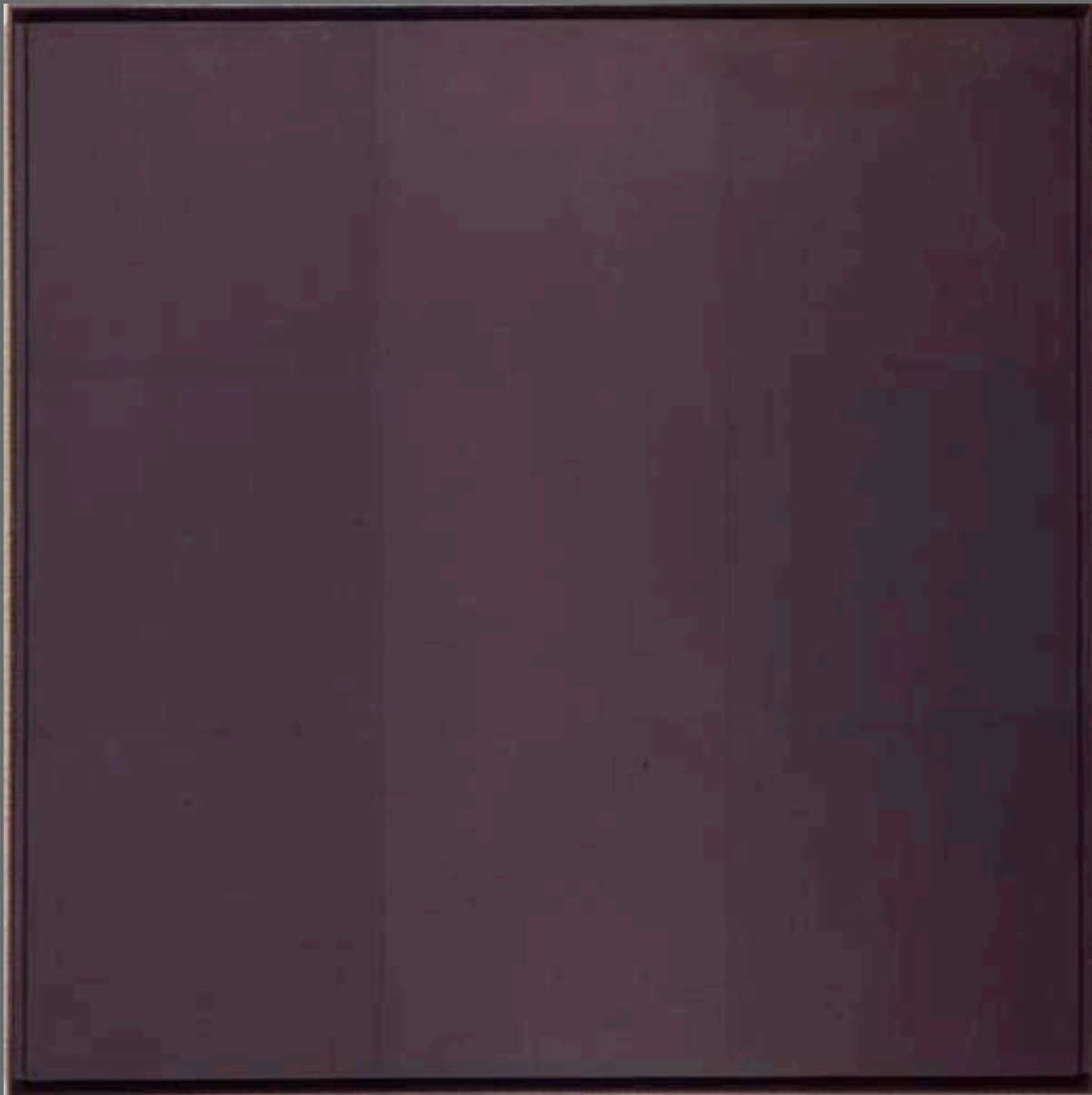
Ad Reinhardt





Ad Reinhardt



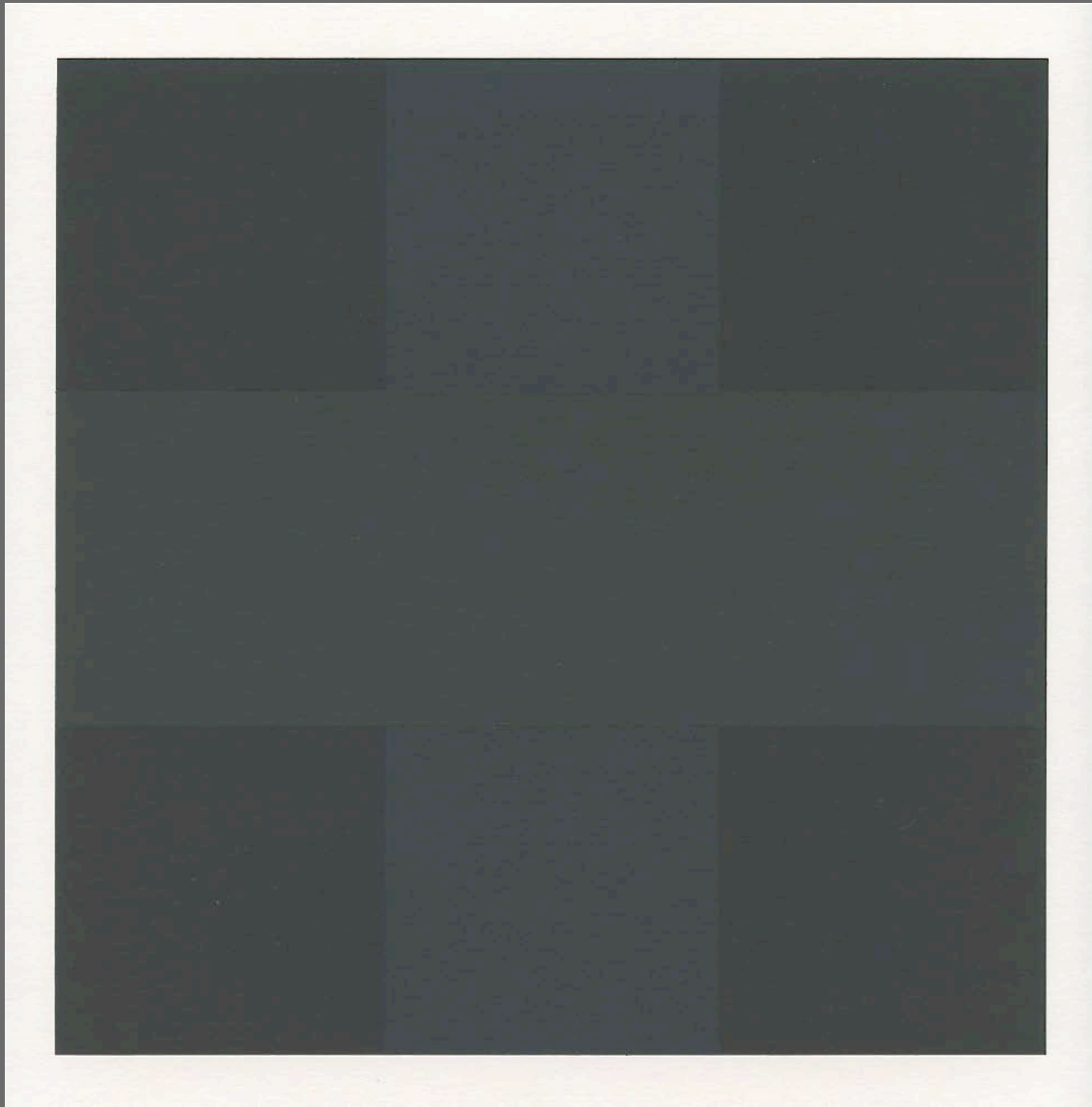


Ad Reinhardt

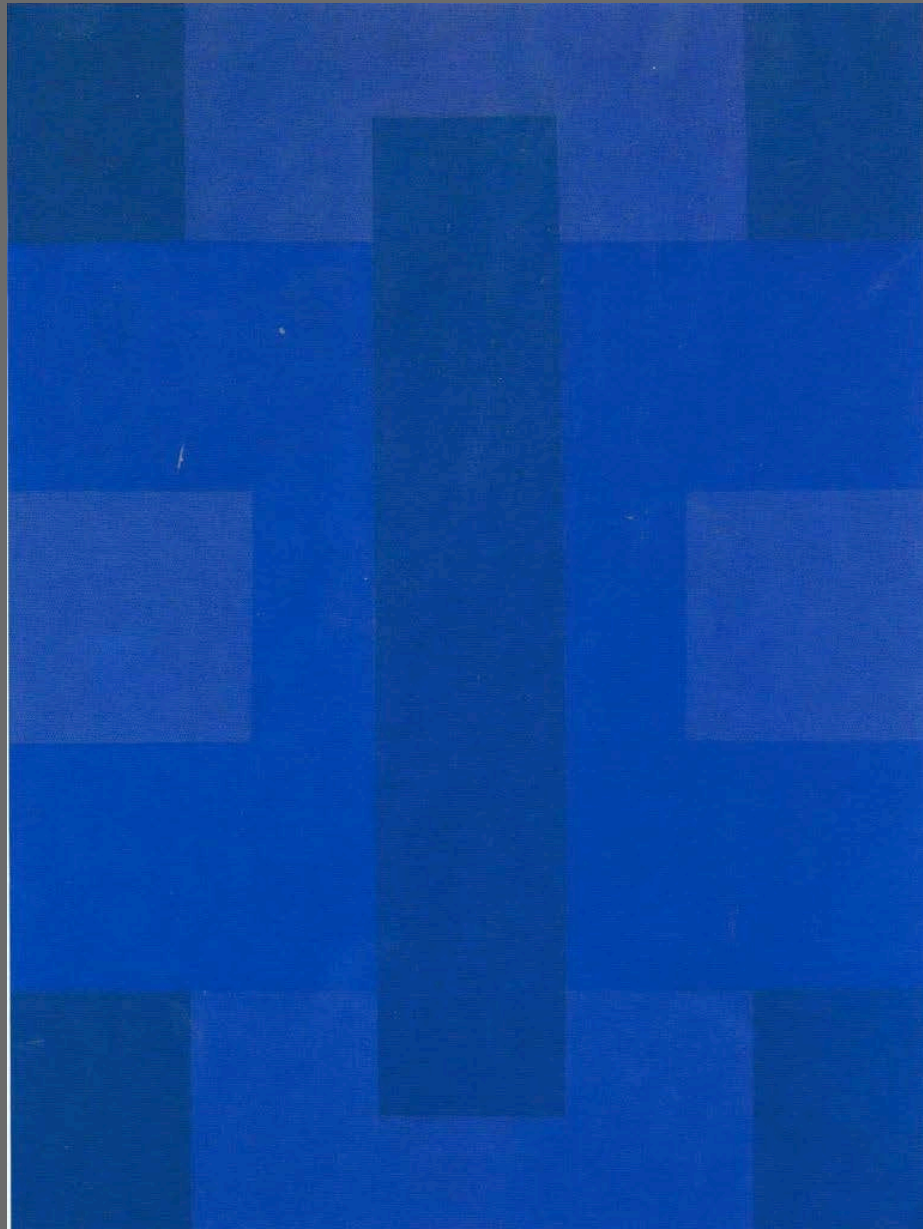




Ad Reinhardt



Ad Reinhardt



Ad Reinhardt



AI Held



Al Held



Al Held



Al Held



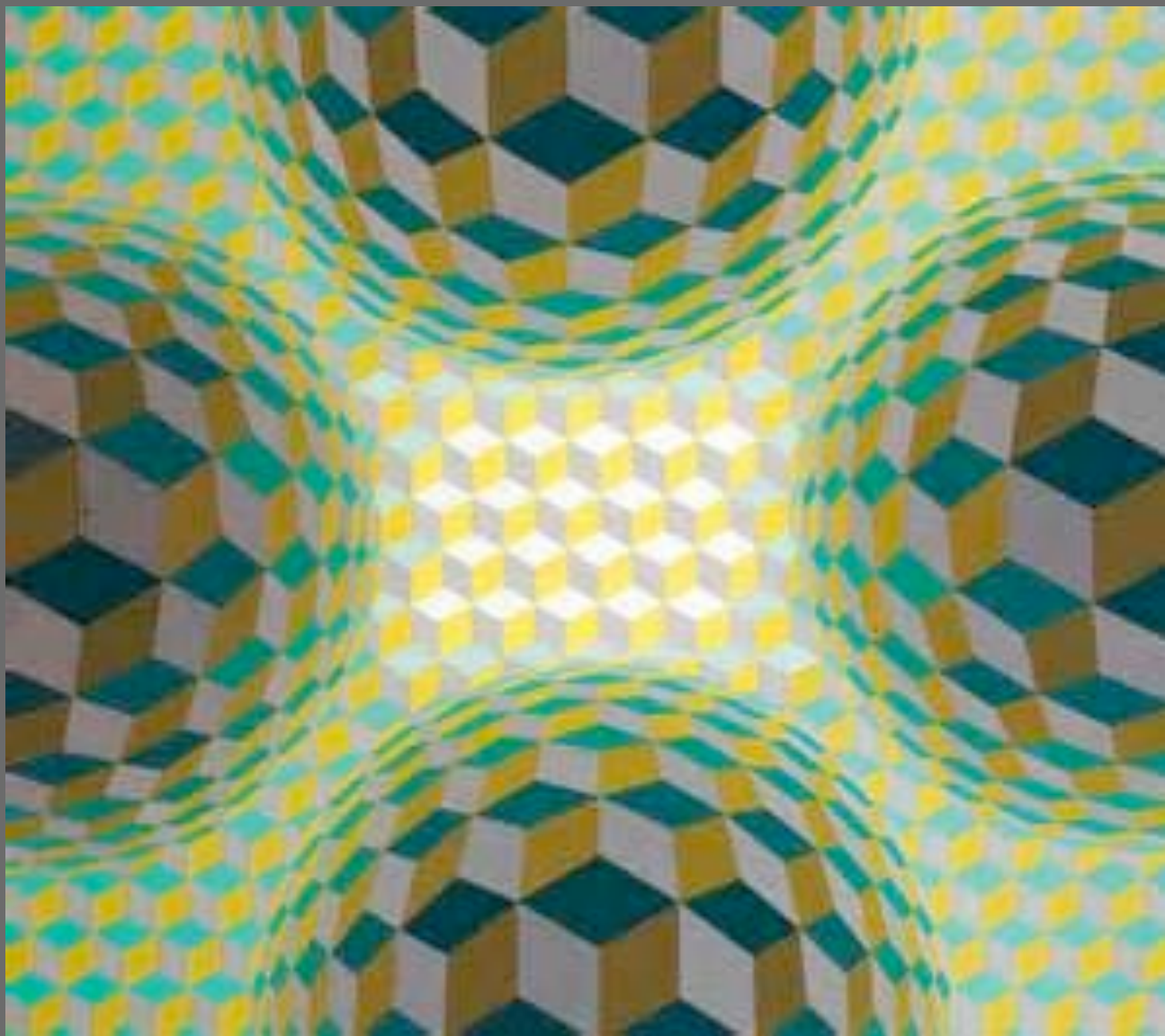
Al Held



Al Held



Al Held



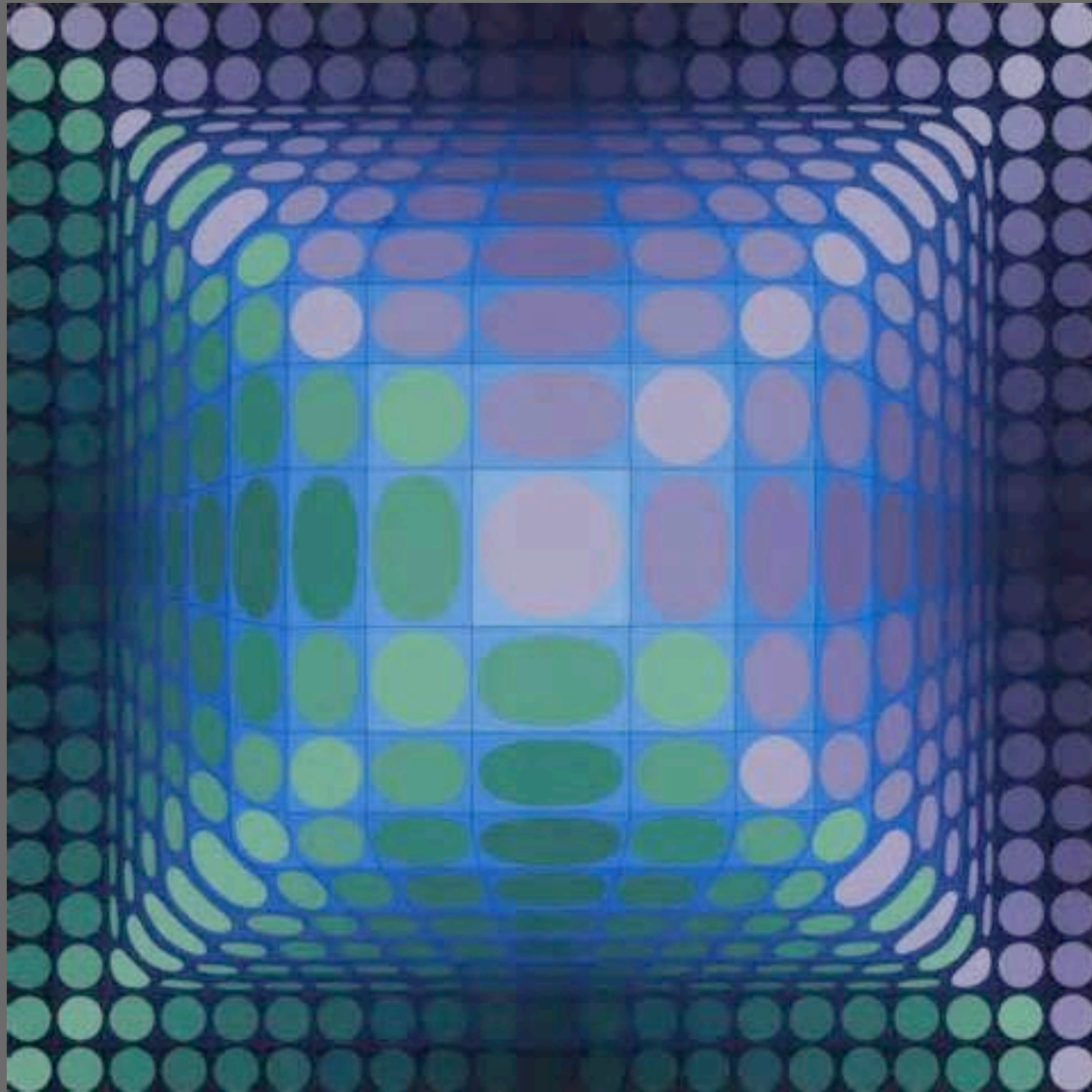
Victor Vasarely



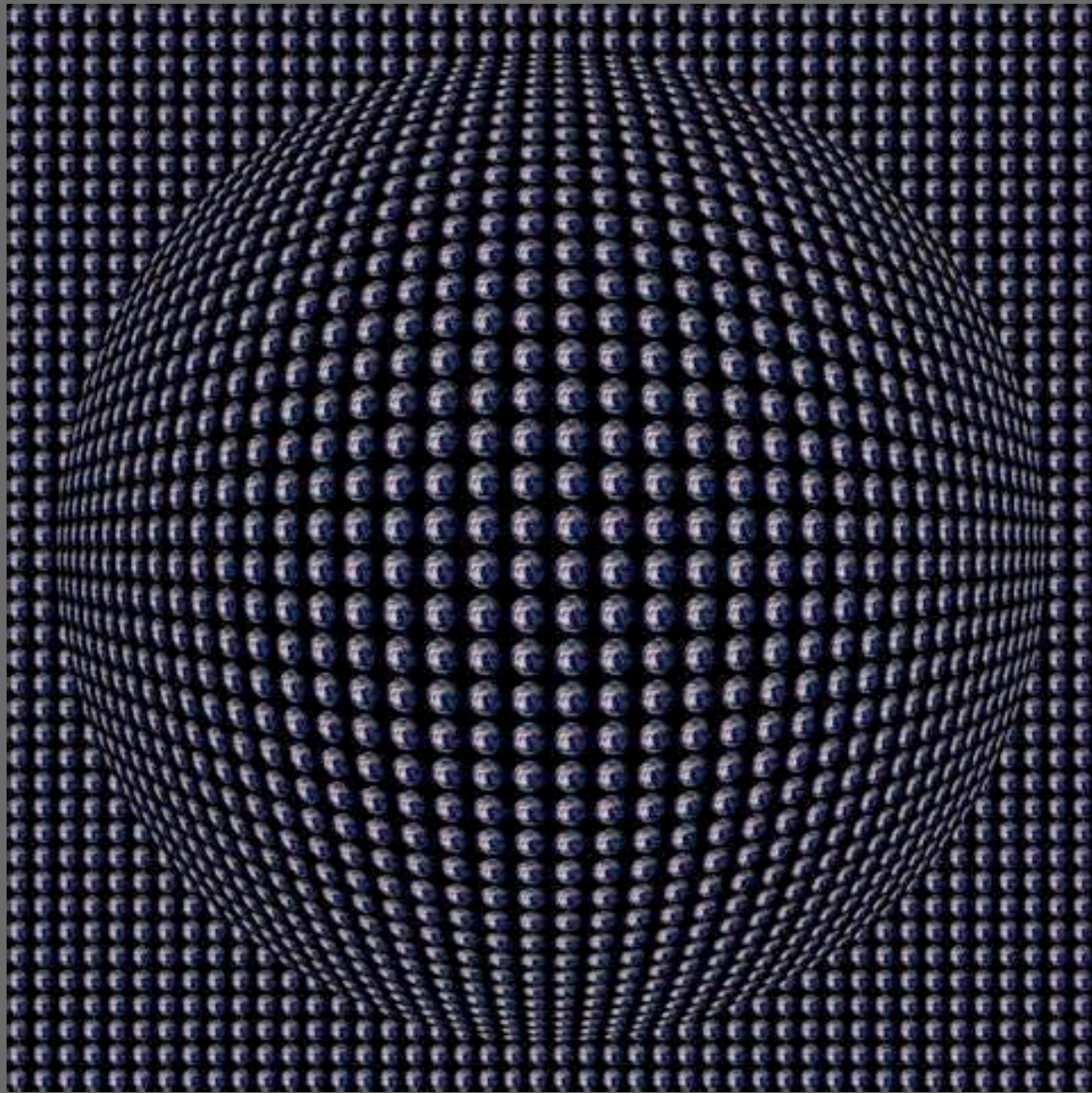
Victor Vassarely



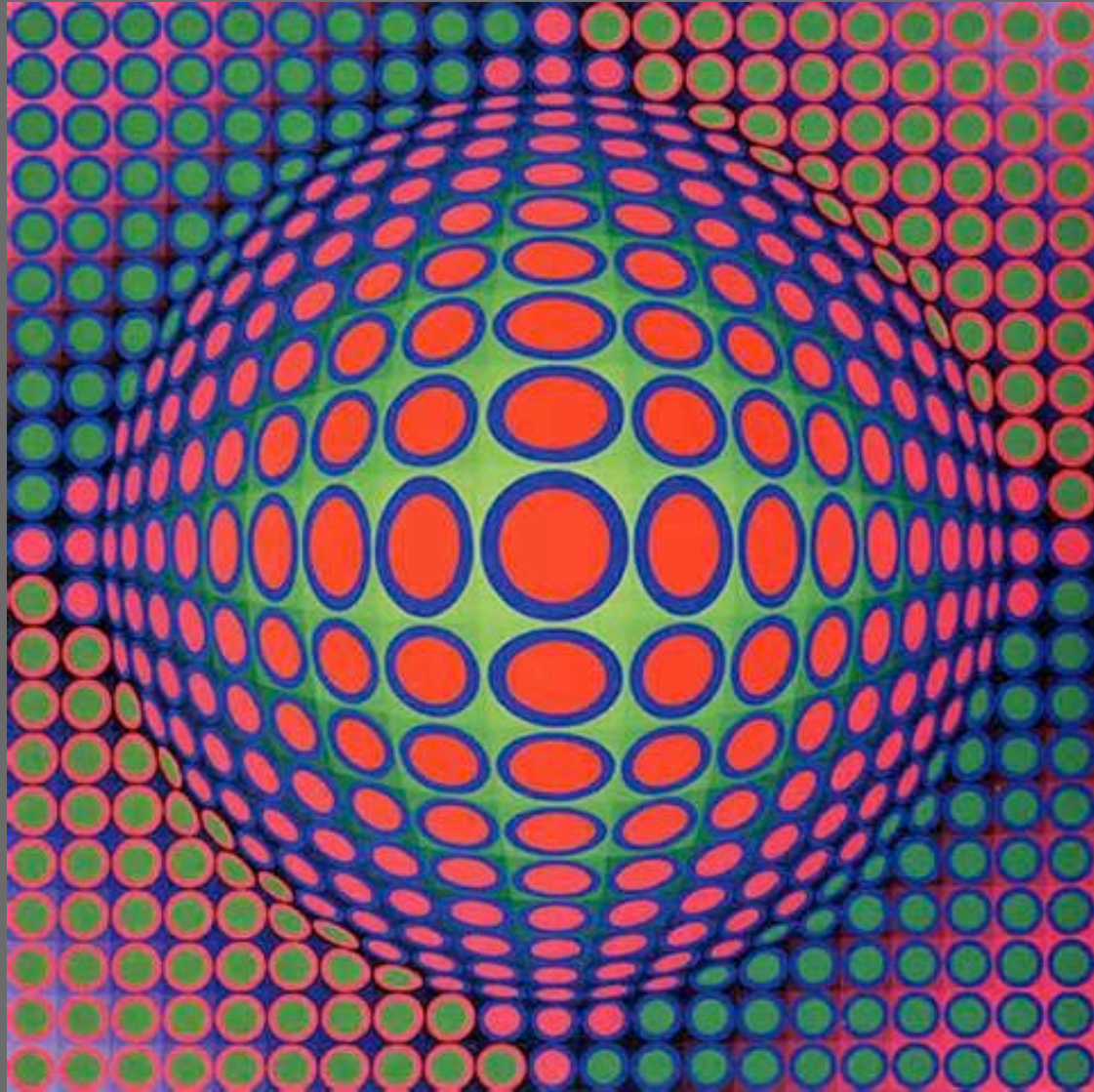
Victor Vassarely



Victor Vasarely



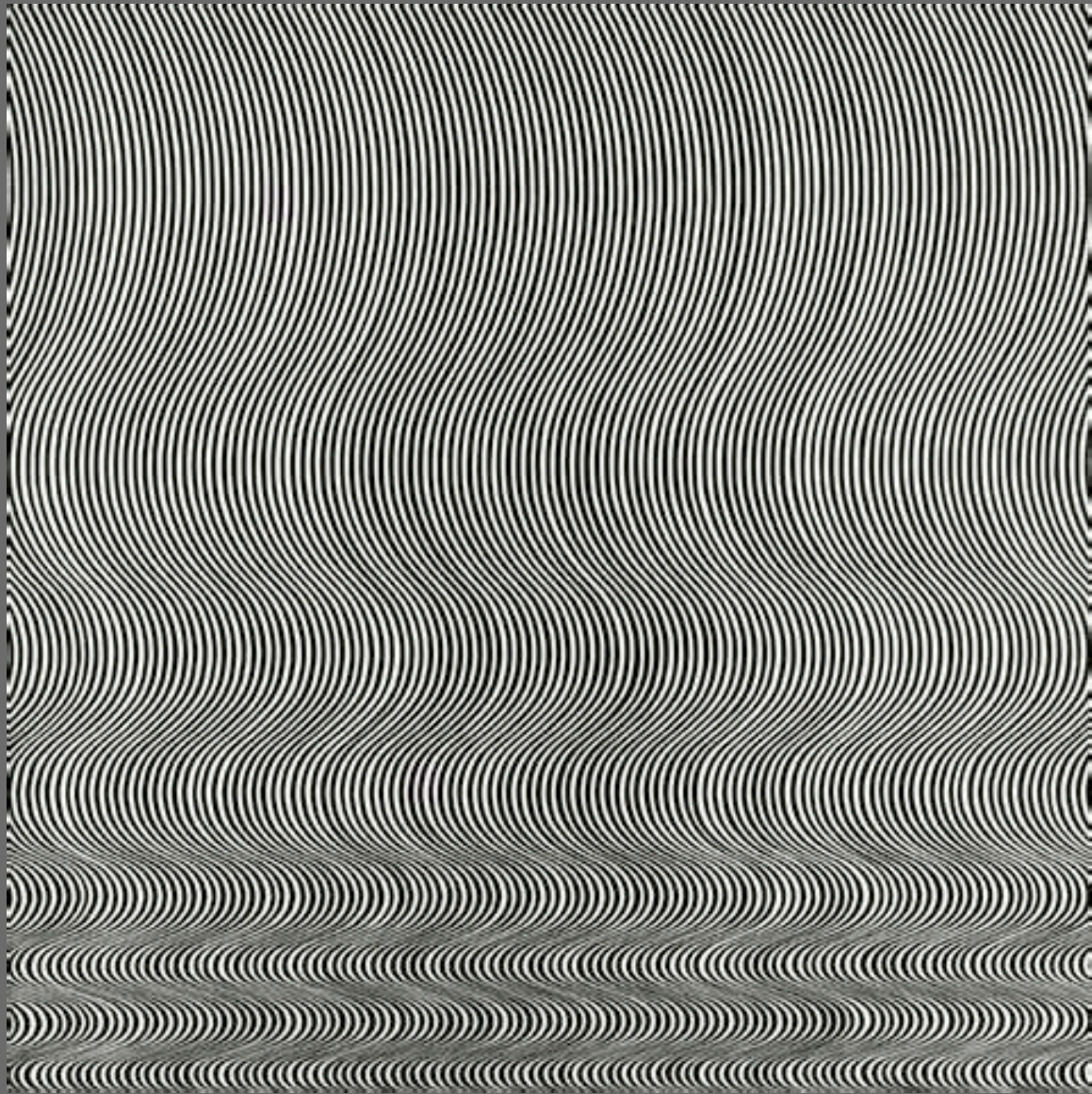
Victor Vassarely



Victor Vassarely



Bridget Riley



Bridget Riley



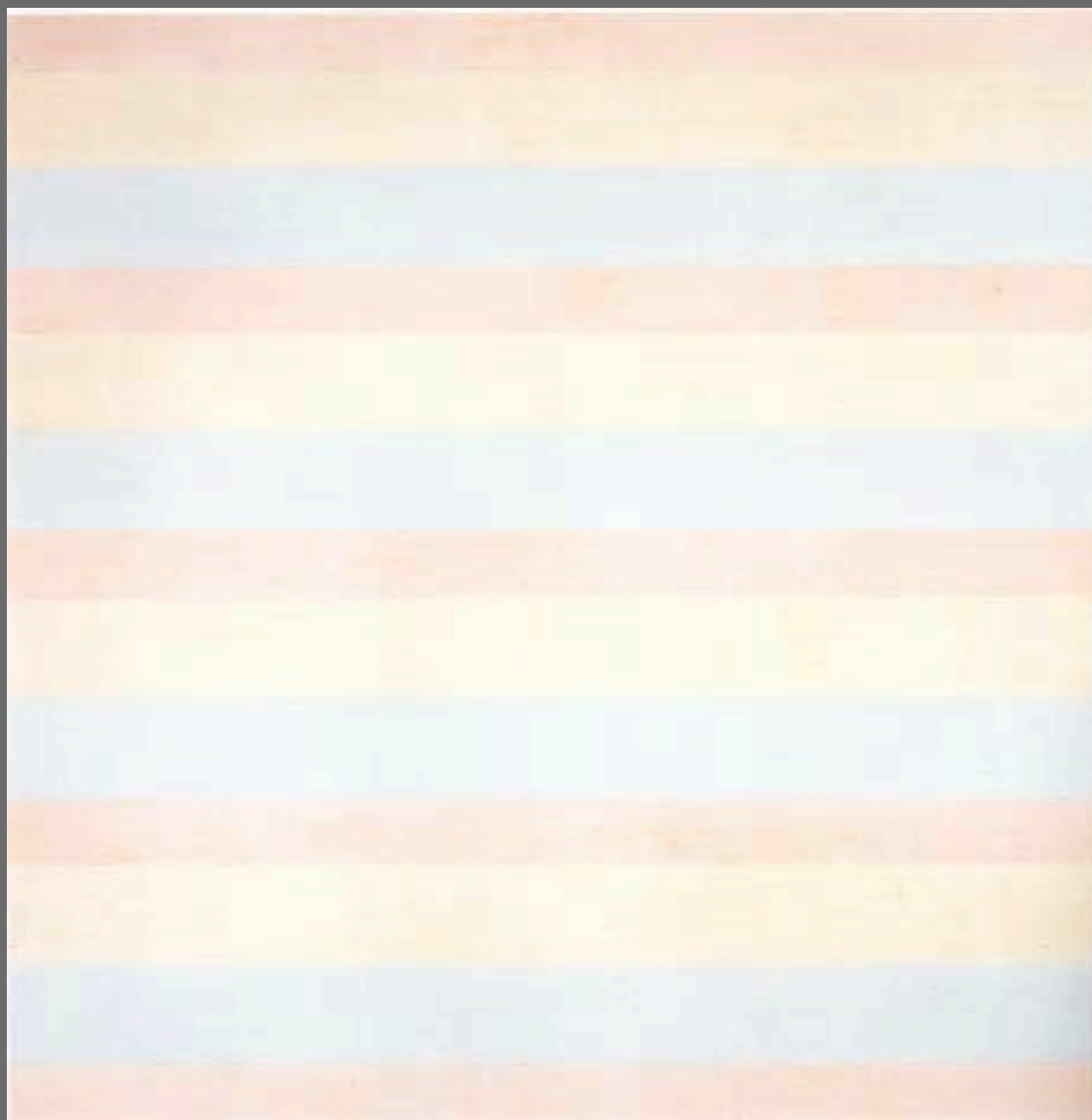
Bridget Riley



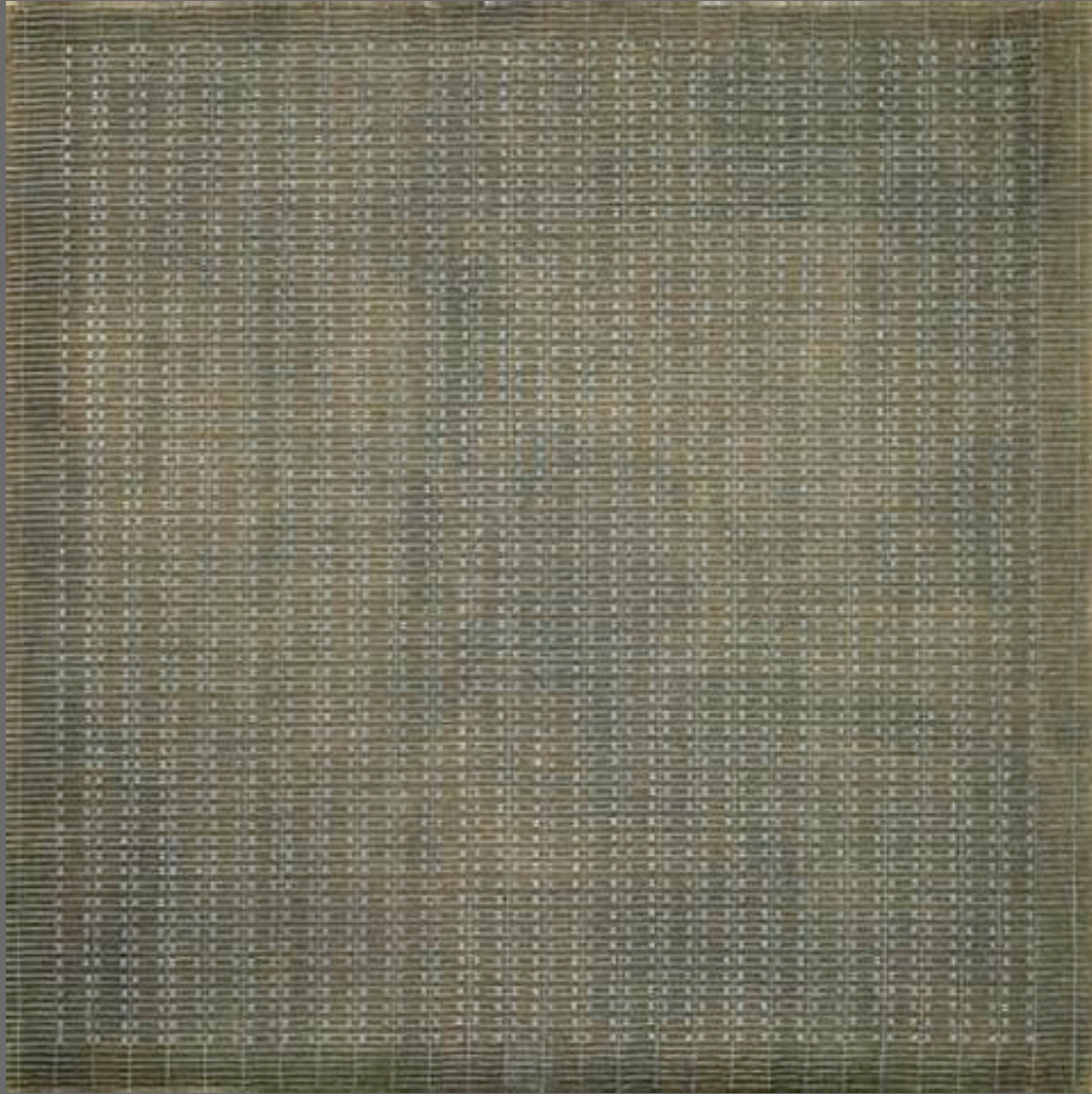
Bridget Riley



Bridget Riley



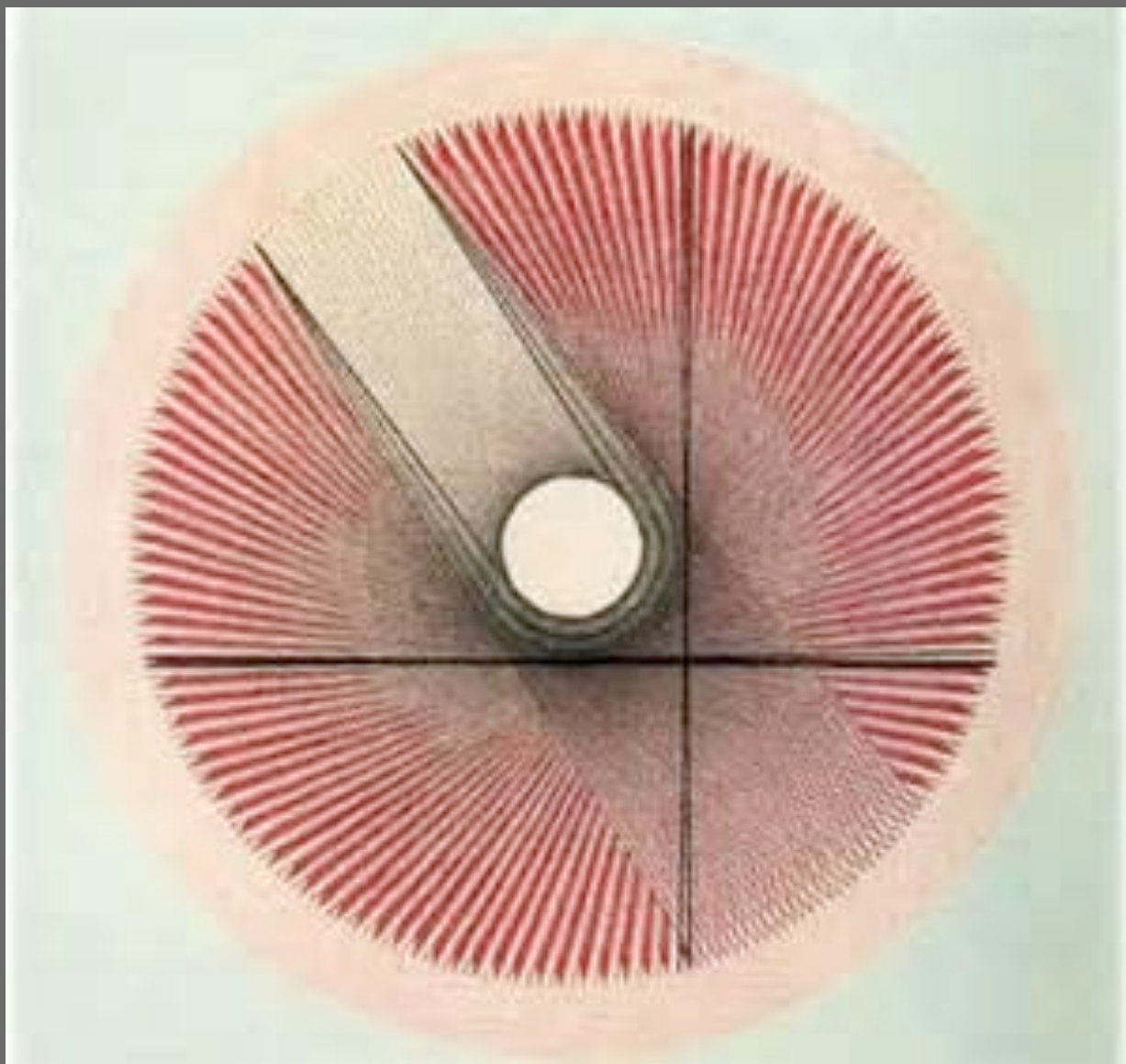
Agnes Martin



Agnes Martin



Agnes Martin



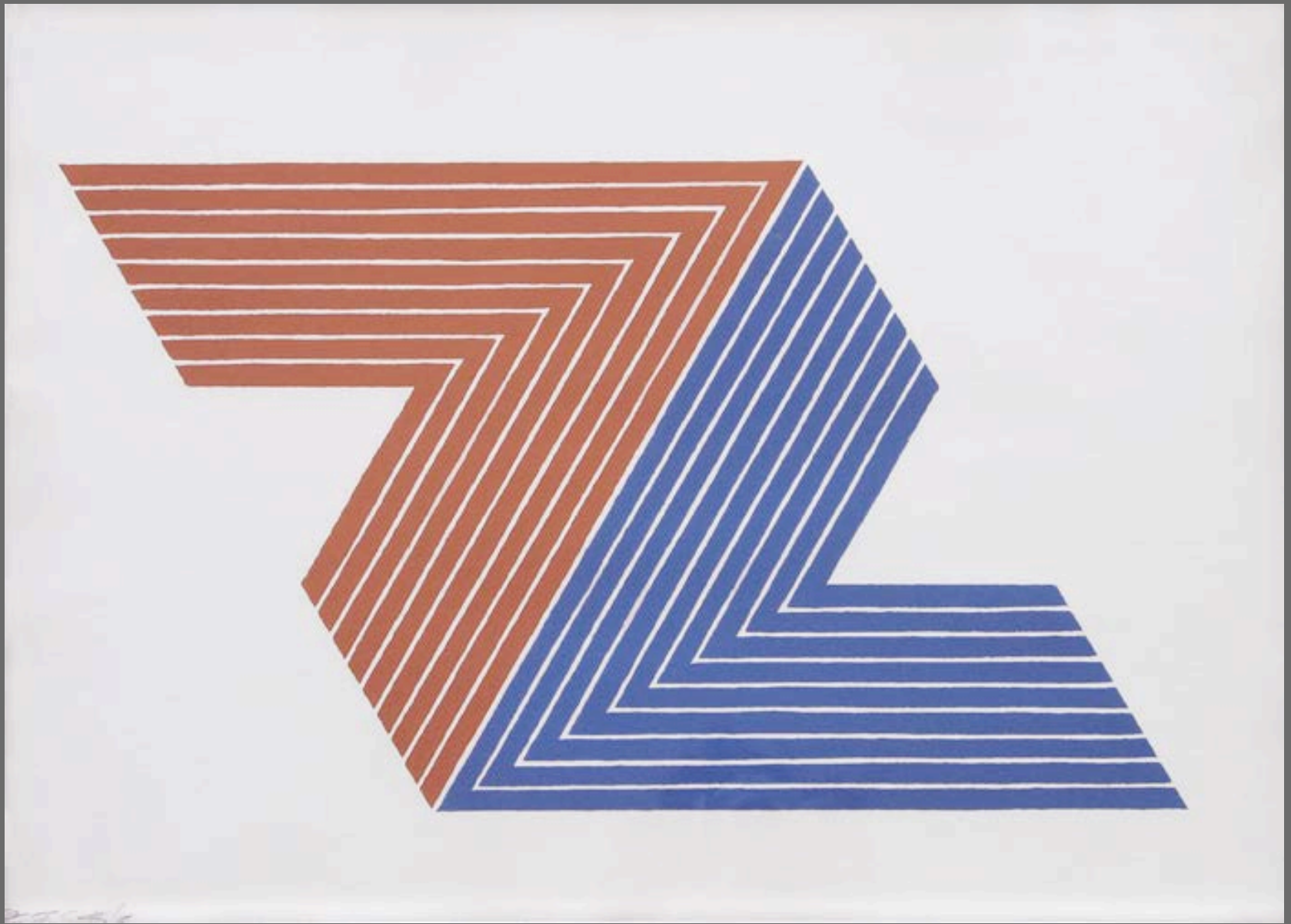
Agnes Martin



Agnes Martin



Frank Stella



Frank Stella



Frank Stella



Frank Stella



Frank Stella



Frank Stella



Frank Stella



Kenneth Noland



Kenneth Noland



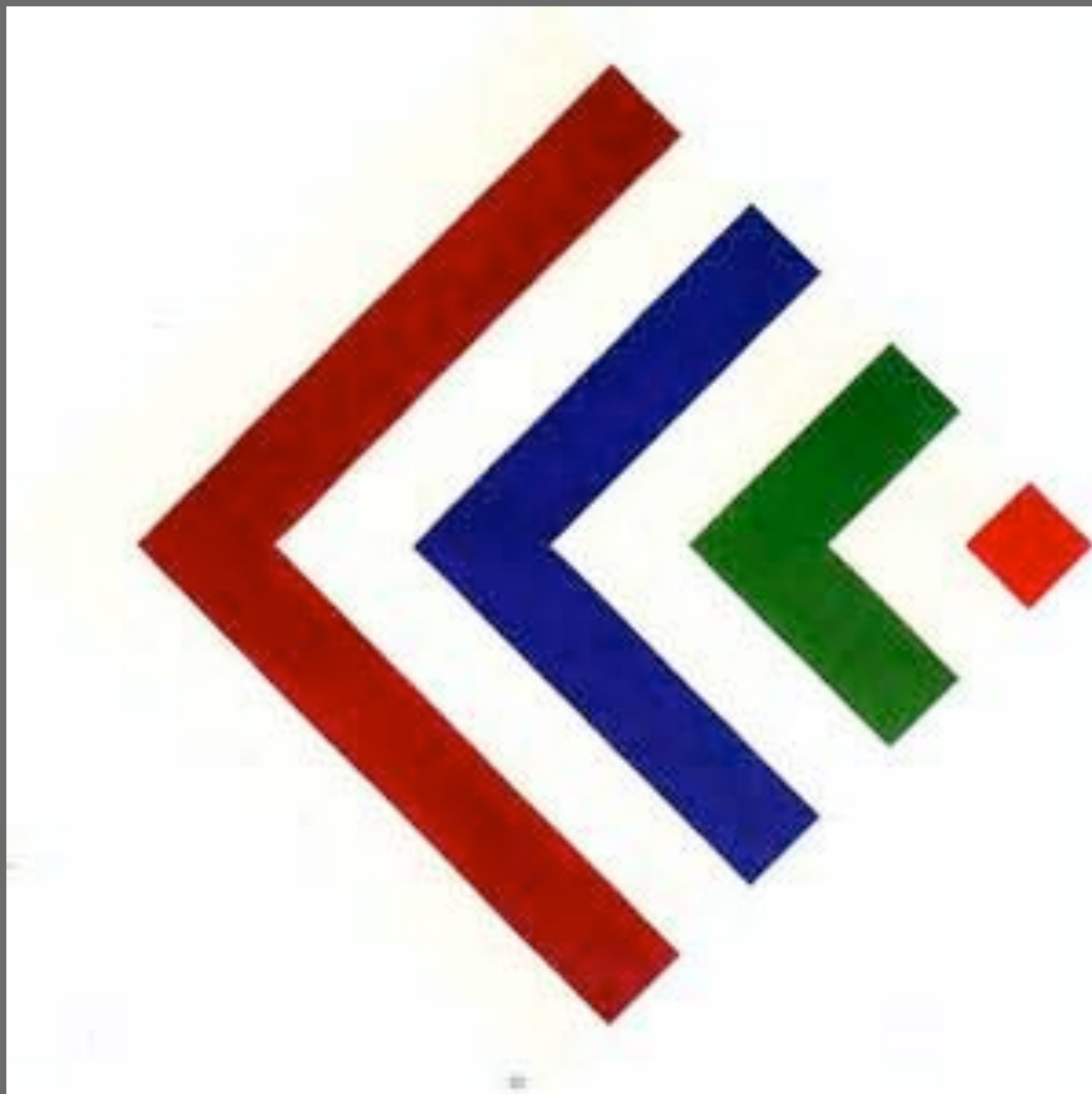
Kenneth Noland



Kenneth Noland



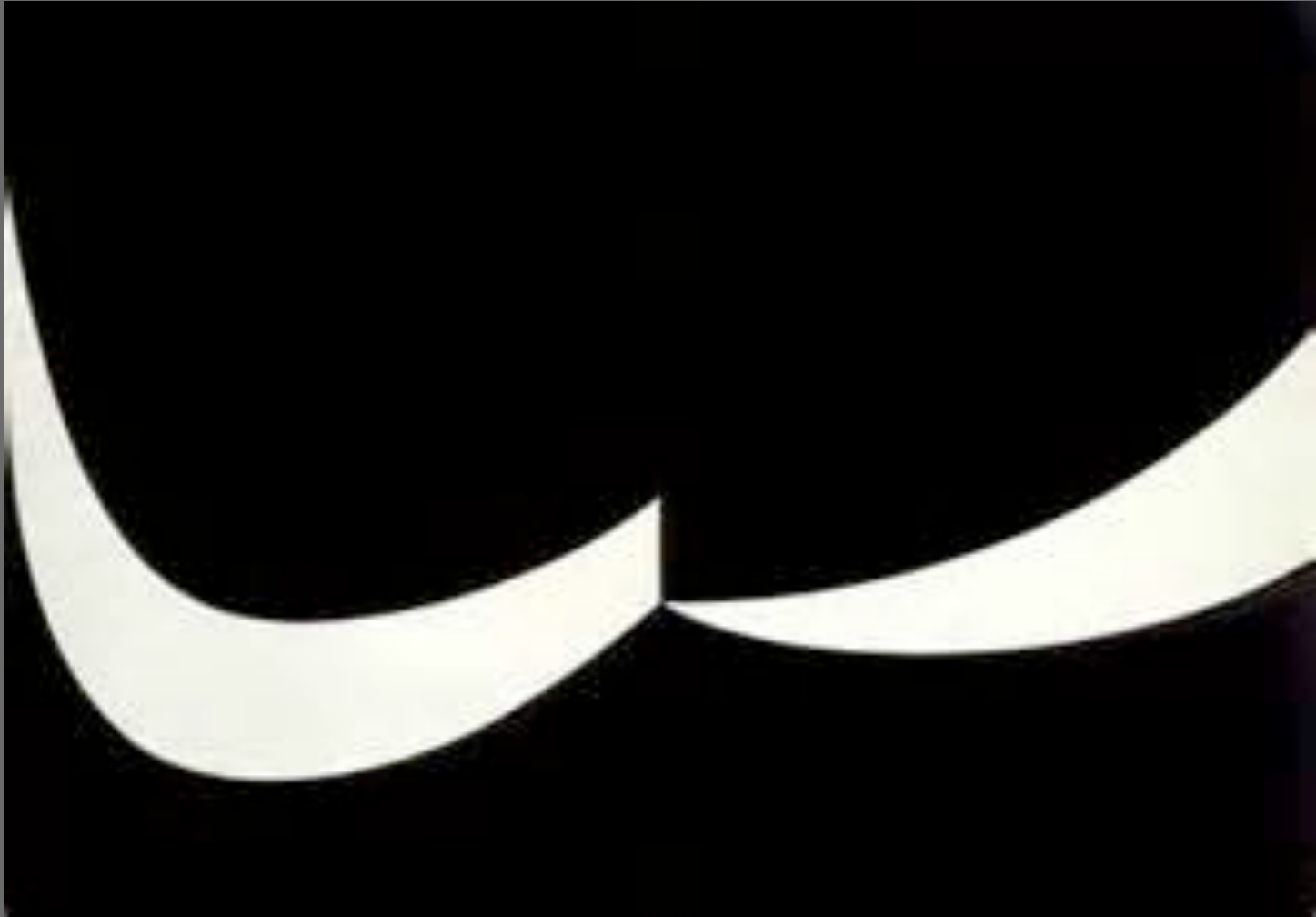
Kenneth Noland



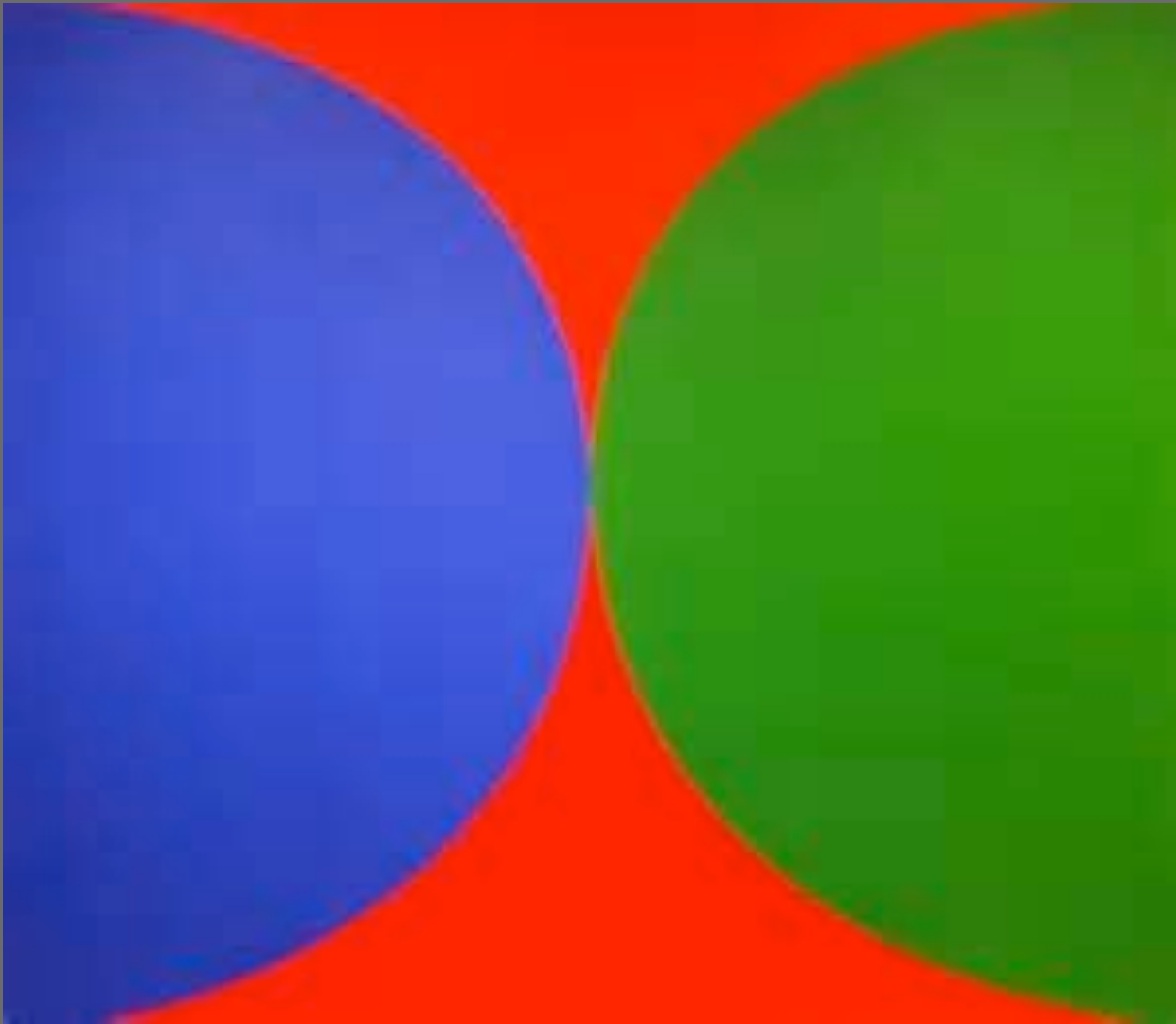
Kenneth Noland



Ellsworth Kelly



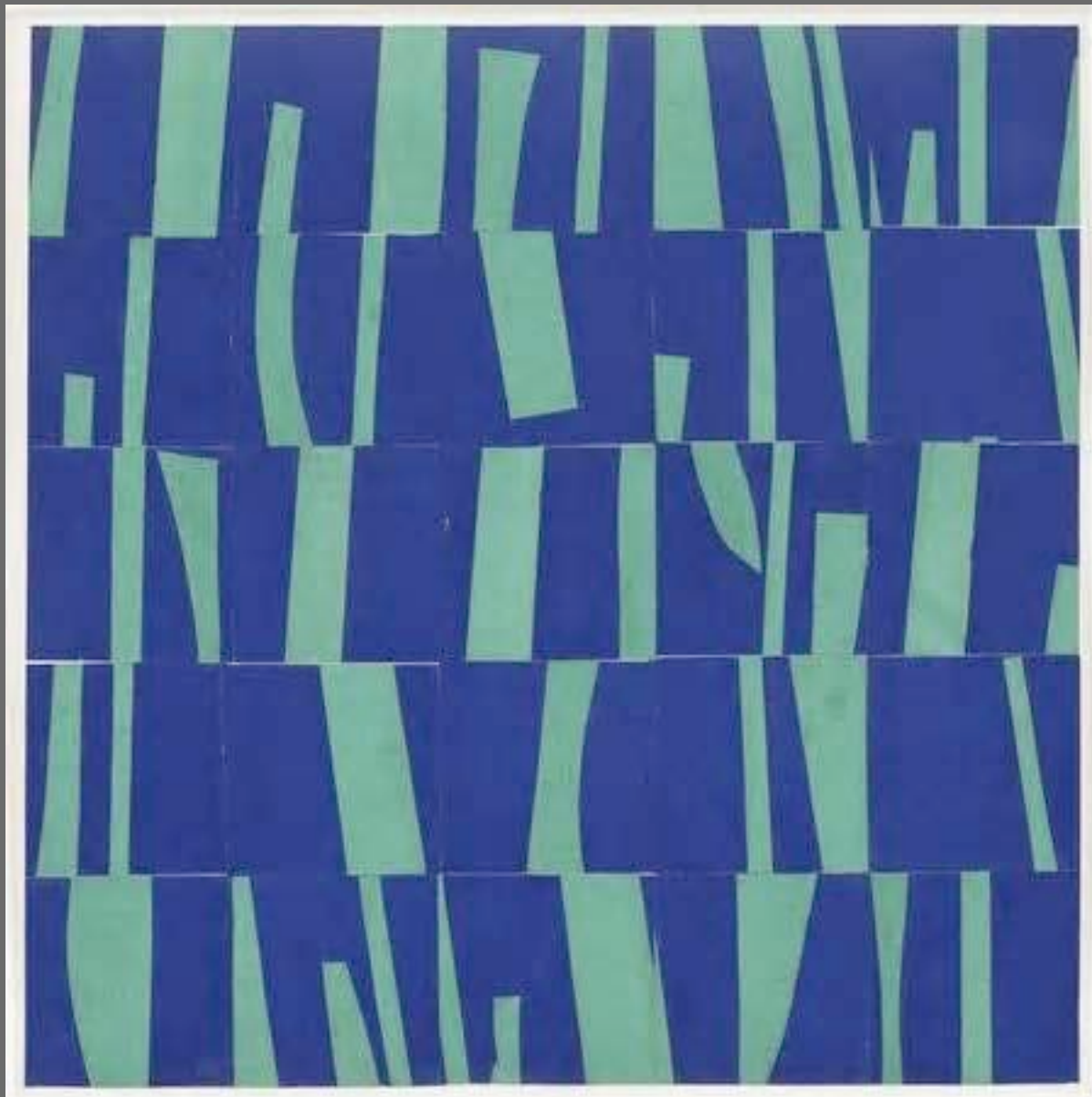
Ellsworth Kelly



Ellsworth Kelly



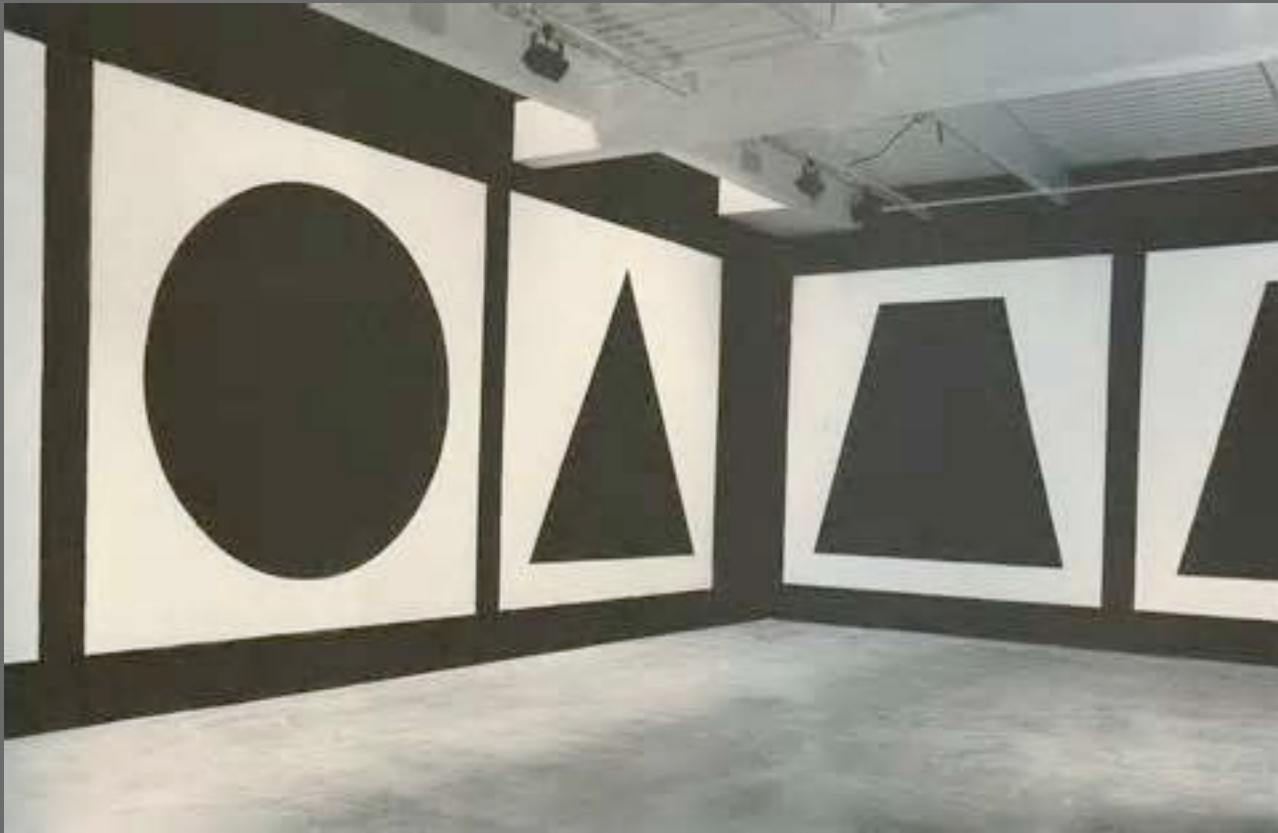
Ellsworth Kelly



Ellsworth Kelly



Ellsworth Kelly



Sol Lewitt



Sol Lewitt



Sol Lewitt



Sol Lewitt



Sol Lewitt



Sol Lewitt



Sol Lewitt